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THE
ARCHÆOLOGY OF ROME.

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PART XI.

CHURCH AND ALTAR DECORATIONS

AND

MOSAIC PICTURES.

OXFORD :

JAMES PARKER AND CO.

LONDON :

JOHN MURRAY, ALBEMARLE-STREET.

1876.



ADVERTISEMENT.

THIS Chapter or Part of my work has been many years in preparation, and a considerable portion of it has long been in type, but it has been kept back with the intention of giving some account of the architectural history of the churches themselves in each of the Regiones in which they are situated. But that portion of my work is necessarily mixed up with other subjects, and is so much affected by the enormous excavations that have been going on in Rome, that I despair of seeing it completed; while *the architecture* of the mediæval churches in Rome is so contemptible when compared with the churches of the same period in the west of Europe, that an account of it is not worth publishing separately.

On the other hand, the *decorations* of these altars and of the choirs are the finest series that has been preserved anywhere, and Mosaics, from their permanent character, are the best of all decorations for churches. This chapter has been purposely made complete in itself, as far as possible.

ROME,
January, 1876.

CHURCH AND ALTAR DECORATIONS,
AND MOSAIC PICTURES.

PREFACE.

THE object of this chapter is to shew the application of the Fine Arts to the decoration of churches by the early Christians, and during the Middle Ages in Rome. It was at first intended to have divided it into two chapters, but they were found to be so closely connected together that it was better to include both in one. With the help of friends who have paid more attention to this branch of the subject than I have done, I believe that it is now fairly worked out as far as the limits of one chapter will allow, although (as in other parts of this work) there is material enough for many volumes. This chapter in fact contains the substance of the great work by Ciampini on Mosaics, still the best work on the subject; while several other books are referred to, as will be seen. A sketch of the mosaics of the time of the Early Empire and before the Christian era is given as a necessary introduction. It is indeed impossible to separate them during the first three centuries and the early part of the fourth, as there are both mosaics and frescoes of that period respecting which it is impossible to say whether they are Pagan or Christian.

The mosaic pavements of the early period are often really pictures just as much as if they were intended to be placed against the walls. That mosaic pictures were also placed upon walls, we have the evidence of Pliny, together with remains of them on walls and vaults. There are many mosaic decorations on walls at Pompeii, though no actual pictures; these are always in fresco or in distemper colour. The incised marble slabs, with pieces of marble of different colours inserted, though not strictly mosaic, are closely allied with it. Of these we have a fine example in a chapel of the church of S. Antonio Abbate, originally taken from the house of Junius Bassus of the time of Constantine, but here used for the decoration of a Christian chapel. This branch of the art has been revived of late years, and has been used by Salviati in the Royal Chapel (originally Wolsey's chapel) at Windsor with good effect, although unfortunately the style of the drawing adopted by him is not consistent with the architecture of the building. Other mosaics are introduced in the vault and the upper parts with marvellously fine effect. Mosaics were occasionally used for tombstones, of which

we have a few examples only remaining; they were also largely used for inscriptions, and with excellent effect. Texts of Scripture executed in mosaics might very well be revived in our English churches; as there is an idea of permanence presented to the mind by mosaics that is particularly suitable for the decoration of churches. In London, especially, a picture that can be washed is much better suited for use in a church than any other. On the roofs and vaults or ceilings, where washing would be difficult and inconvenient, frescoes or distemper paintings might be used and renewed from time to time, as was done with the Catacomb pictures.

The mosaic pictures on the walls and the vaults of the apses in the churches of Rome extend from the fourth century to our own time. Those made for the family of Constantine in the mausoleum and baptistery of Constantia are the earliest that can be called Christian art, and they are still among the best. They are evidently the work of Pagan hands, well skilled in the art, and were therefore long supposed to shew that this Christian baptistery had been a temple of Bacchus, as the cultivation of the vine and the manufacture of wine happen to be there represented; but the frequent mention in Scripture of the vine and its branches would of itself justify the retaining of this subject by the early Christians. We find the same subject also in the Catacombs, where it *may* have been Christian also and used in time of persecution. It will be observed that the subjects of the mosaic pictures are always Scriptural until the sixth century; no figures of saints or martyrs, not Scriptural, are found before that period, nor any representation of the Madonna as an object of worship. In all the early paintings of the Madonna the subject is the strictly Scriptural one of the adoration of the Magi; in the shop windows of modern Rome the figure of the Madonna seated, originally the centre of the group, is however frequently seen alone, with the figures of the Magi omitted. Perhaps the earliest Madonna known, as a separate figure, is the one in the corridor, now a sentinel's path, in the wall of Aurelian near the Porta Appia (now di S. Sebastiano), supposed to have been made by the Greek soldiers under Belisarius, at the time of the siege of Rome by the Goths; the painting, with the foliage ornament in the margin, agrees with that period.

A comparison of the mosaic pictures in the churches with the paintings in the Catacombs, shews clearly, by the style of drawing, that three-fourths of these paintings are of the eighth or ninth century; of the remaining part a considerable proportion is of the sixth, of the time of John I., who became bishop and pope, A.D. 523.

This pope made one cemetery or catacomb and *restored* two others, and we have the same subjects and the same style of painting in all three. Other paintings, earlier than the fourth century, are not of religious subjects at all, and cannot therefore be called Christian: they are merely ornamental and nothing more. Of mosaics of the sixth century we have so few remaining in Rome, that we must go to Ravenna to see the style of drawing of that period.

The church of S. Prassede, in the ninth century, has preserved more of such decorations than any other church in Rome, and the effect is very fine, especially that of the two triumphal arches over the altar, the one in front, and the other at the back of the transept, or central space, with the apse or tribune behind it, all covered with mosaic pictures. Yet, notwithstanding the great effect of this decoration, when examined in detail, it is seen to belong in reality to a bad period of art. The finest mosaic picture in Rome is said to be that over the altar in the church of S. Pudentiana, but this has been so much tampered with in the seventeenth century, when the church was rebuilt from the foundations, and when probably the present apse, on the wall of which the mosaic picture is placed, was built, that we can have no confidence in it for the history of art, unless it is of the art and skill of the mosaicists of the time of the Renaissance. Ugonius, who saw the church rebuilt, picked up the monogram of Pascal from among the fragments on the ground, which proves that at least part of it was of the ninth century. The first example that we know of placing figures under arches in a mosaic picture, as if in a series of niches, is in S. Francesca Romana, also of the ninth century. At that period a school of Greek artists was established in Rome.

Of the tenth century, we have no example remaining of a mosaic picture, and the only frescoes of that period are the side pictures in the church of S. Urbano, in the Caffarella, (the pictures at the two ends have been restored, those on the sides have not), which are very much of the character of some of the Catacomb pictures.

At the end of the eleventh and the beginning of the twelfth century a great revival took place in art. Of this period we have the remarkable frescoes of Beno de Rapiza, in the church of S. Clement, now in the crypt or subterranean church, though they were not so at the time they were painted: they were then on the level of the eye of a person standing on the floor of the church, but the level of the floor was raised when the upper part of the church was rebuilt in the beginning of the twelfth century, after the raid of Robert Guiscard and his Normans, who had burnt the roof, and damaged

the walls so much, that it was necessary to rebuild all the upper part of it : the opportunity was taken to raise the floor to the same level to which the road outside had been raised, by the filling-up of the old foss-way, at the low level of which the church had been originally built.

In the thirteenth century, we have the remarkable mosaic picture at S. Maria in Trastevere of the Madonna seated on the same throne with Christ. The art of that period is good, and better still towards the end of that century or the beginning of the fourteenth. Of this period we have also the fine mosaic pictures in the apses of the Lateran and of S. Maria Maggiore, and the very remarkable picture in the portico or *loggia* over the principal entrance of the latter church, representing the dream of the pope and the senator, and the miraculous fall of snow in July in Rome. Of this period we have also the fine mosaic pavements called *Opus Alexandrinum*, the work of the Cosmati family, and the beautiful ribbon mosaic ornaments in nearly all the church furniture of that period. Some of the tombs executed by these admirable artists are perhaps the finest Christian tombs that we have anywhere. This beautiful art is not confined to internal decoration, for we have an example of it signed with the name of Deodatus Cosmati on the Cœlian Hill, on the gateway of the monastery of the Redemptorists, representing Christ between a black and a white slave. This work has not suffered from the long exposure to all weathers, although it is in an exposed situation. The interiors of the two deserted churches of S. Cesareo and SS. Nereo and Achilleo, on the Via Appia, have also preserved some of the finest examples of Cosmati work. Another very fine example has been carefully restored in S. Lorenzo beyond the walls. The restoration of the fresco decorations of S. Maria sopra Minerva shews what the effect of an Italian Gothic church was in the fifteenth century, and was intended to be. The internal arrangement of the church of S. Clement was long cited as an example of that of the early Christians, but the existing arrangement is of the thirteenth century ; the low marble choir-screen has, however, been brought up from the floor of the original church, before it was buried to raise the level ; and as this has now been thoroughly excavated by the excellent Father Mullooly, we see the remains of the raised floor of the choir in the lower church, of the eighth century, not however raised half so much as that of the upper church, and in the latter the ambones have been introduced in the thirteenth century : these are of quite different workmanship and different marble from the screen, and are exactly like several others in Rome of that period.

Being conscious that I have never paid sufficient attention to the subjects of Paintings and of Church Decoration to be able to write about them with confidence, I have called in the help of friends whom I know to have studied these subjects carefully, and the results are the excellent Essays of Monsignor Barbier de Montault and of the Rev. St. John Tyrwhitt, which are far more valuable than anything I could have written on the subjects.

The Pagan remains used in the Christian churches, enumerated by Mons. de Montault, are extremely curious and interesting, and very little known. The signatures of medieval artists is also a new subject for English people. The excellent account of the Cosmati family will be also new to most persons, as those who are generally well acquainted with such subjects have only heard of the Cosmati work, and know but little about them.

The mosaic pictures at Ravenna seem almost a necessary complement to the subject, as they supply an admirable series for a period of which we have very little in Rome. This paper, and that on the Roman Mosaics, have been published before in the "Gentleman's Magazine," at the time that I had the management of it, and a few copies were printed off separately; but as that pamphlet has been scarce for some years, while the subject forms a necessary part of this work, I have not scrupled to reproduce it, with such corrections and additions as I saw to be necessary.

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MOSAICS.

THE art which is now generally known by the name of *Mosaic*, and which consists in forming pictures by small cubes in stone, or marble, or tile, or earthenware, or glass, of different colours^a, has been called by various names, as, *opus musivum*, *musaicum*, *mosaicum*, *mosibum*, *museum*, *opus tessellatum*, *vermiculatum*, *reticulatum*, *albarium*, *et sectile*^b. It is now almost impossible to explain with certainty all those names as applied to different varieties of the art. Some of them, however, may almost be said to explain themselves. *Opus sectile* must mean that kind of work which is *not* formed of small *tesserae*, but of larger pieces of marble of different colours, cut out very carefully, and so put together as to form a picture, or with lines incised and filled up with colour^c; such as the celebrated figures of tigers now preserved in the church of S. Antonio Abbate.

Opus tessellatum must mean what we still call tessellated pavements, which also form pictures either in black and white only, or in colours, and are used chiefly for floors^d. They occur in all the *thermae*, and palaces, and villas of the time of the Empire. There is also a ruder kind of tessellated pavement, formed of rather larger square *tesserae*, sometimes white only, in other instances in black and white, with

^a Respecting the materials of which mosaics and tessellated pavements were made see an excellent paper, by Professor Buckman, in the *Archæological Journal*, vol. vii. p. 347. Ciampini also has a chapter on the subject; see *Vetera Monumenta, in quibus præcipue musiva opera, ædium structura, ac nonnulli ritus dissertationibus illustrantur*, &c. cap. xi. p. 84. (Folio, Romæ, 1690-99.)

^b Ducange and his continuators give also *musium*, *musa*, *mosivum*, *mosaivum opus*, and *mausoleum opus*, the last of which may afford an explanation to the word. Anastasius relates that the Empress Augusta, wife of Justinian, having admitted Pope Silverius to her audience in the Pincian Palace, at Rome, he stood for some time, with an officer who accompanied him, in an inner room called by the writer *Mausole*, and where Antonina Patricia was lying

in bed, with Belisarius (or Vilisarius) sitting at her feet. "Quo ingresso, Silverius cum Vigilio soli in Mausole. Antonia Patricia jacebat in lecto, et Vilisarius sedebat ad pedes ejus." (Anast. Biblioth. lx. 101.) Is it not highly probable that the room here mentioned had received such a name from having its walls covered with mosaic?

^c This is a fashion of the earliest period of art, which has recently been revived by Salviati, as in Wolsey's Chapel at Windsor; the effect is often very good, but this style was not used in the Middle Ages, and it is not properly mosaic at all.

^d These tessellated pavements are said to have been sometimes stuck on to a roll of canvas, to be rolled up and carried with the emperor or the general as a carpet for his tent.

merely lines of black on a white ground; this kind of tessellated pavement is common in houses of the time of the early Empire.

Opus vermiculatum is believed to mean those similar pavements in which the *tesserae* are small, but still in plain patterns, in white only. Specimens of both these occur in the house of Pudens (now in the church of S. Pudentiana), both in the floor of the aisle of the upper church, as rebuilt, and in the original subterranean church.

Opus albarium probably meant only white tessellated pavement.

There has been much discussion among artists and archæologists as to the materials employed for the *tesserae* of mosaics, and the glue or cement with which they were fixed. It has been supposed that originally the *tesserae* were of marble only, but that terra-cotta or baked clay, and vitreous pastes of various colours, were soon introduced, and that in Rome lava was used for black, and coloured glass also. The Greeks apply the word *ἐγκαιστος* (encaustic or burnt in) to them, and Antonio Neri describes them as *l'arte vetraria*, or glass-work^e. Some other Italian writers also call them *intaglio*, a name now limited to another kind of ornament. The use of these names seems to depend a great deal on the size of the *tesserae*; we read of some being *majores*, and others *mediæ* and *minimæ*. There is no doubt that many of the medieval mosaic pictures consist largely of coloured glass and white glass, with a gilt back. The *gluten* or cement with which they were fixed is minutely described by Ciampini, in his admirable work on the subject of Mosaics, the foundation of all more recent works on this subject.

Musivum, musicaicum, mosaicum, mosibum, &c., are probably only variations in the spelling of the same word.

Of Mosaic wall-pictures of the first three centuries of the Christian era, we have very few remaining in Rome. Some curious examples of the fourth century are preserved in the church of S. Antony the Abbot, near S^a. Maria Maggiore, in a side chapel, one on each side of the altar. These are not strictly speaking mosaics,

^e Neri's "Arte Vetraria" was first published at Florence in 1592, and reprinted many times there (1612) and at Venice (1663, 1668), was translated into English by Christ. Merret, and printed at London in 1662, 4to. Neri shews "the Ways to make and colour Glass, Pastes, Enamels, Lakes, and other curiosities;" but it is now obsolete, and was superseded by better ones. See the "Liste des ouvrages qui traitent des émaux d'une manière spéciale et auxquels on doit recourir," at the beginning of the "Notice des émaux ex-

posés dans les galeries du Musée du Louvre, par M. de Laborde." 2 parts, 12mo. Paris, 1852.

The use of glass for this purpose at any early period has been disputed, but many *tesserae* of coloured glass have been found at Pompeii, and can still be seen there. Mr. Caspar Clarke, who is employed by the authorities of the South Kensington Museum, to make careful tracings of early mosaic pictures, has sent specimens to that museum, and Mr. Parker has sent a few to the Ashmolean Museum, Oxford.

but of the *opus sectile*, before mentioned. They were brought from the church of S. Andrea Kata Barbara when it was destroyed in the seventeenth century. That church had been the hall of a palace, and was called Basilica Liciana^f. Ciampini has given engravings and an explanation of these pictures^g, the greatest part of which were still in existence at the end of the seventeenth century, in that monastery. These pictures were not executed with *tesserae*, either of marble or of coloured glass, the kind of work called *opus tessellatum*, but with incised lines in marble, and different colours inserted in pieces, *opus sectile*. Some of the figures represented subjects of Greek mythology; others, emblems of the worship of the Egyptians. Ciampini thought he could identify in a part of the composition the triumph of Mark Antony, and he considered this picture to be of the time of that triumvir; but the texts of Pliny which are referred to, do not admit such an explanation. The subject might, with more probability, be ascribed to the Emperors Commodus or Caracalla, who equally shewed great partiality to the worship of the Egyptians. But De Rossi has shewn that this kind of work is not so ancient as has been supposed, and that the palace which was made into that monastery and church was of the time of Maxentius and Constantine, that is, in the beginning of the fourth century^h. It was the house of Junius Bassus, who was Consul A.D. 417, and the splendid piece of work to which all these fragments belonged was made to commemorate the triumphal entry of Constantine into Rome. The vaults were also frequently covered with mosaic, as we see by remains of them in the palaces of the Cæsars, and in the cave of Mithra, or *Mithræum*, discovered in 1870, near the church of S. Clemente, where both the vault and the walls appear to have been covered with mosaic pictures and patterns.

In the sacristy of the church of S. Maria in Trastevere, two small mosaic tombstones are preserved, brought from the catacomb of S. Calixtus: one, representing birds, is probably of the second century; the other, representing a harbour with the miraculous draught of fishes, is probably of the third.

^f Probably the house of the great family of Licinius Crassus, frequently mentioned by Livy. Two other very remarkable pieces of the *Opus sectile*, from the same palace, also engraved in Ciampini's work, are now preserved in the Palazzo Albani, in the Via di Quattro Fontane, in the hall—they are extremely curious. One of them has several small figures of Egyptian deities

in the border.

^g Ciampini, *Vetera Monumenta*, &c., t. i. c. vii. p. 57 et seq. There are only remaining two fragments of that mosaic brought into the church; a third one stuck to the wall of a garret was remaining in the time of Ciampini; all three representing animals.

^h See De Rossi's *Bullatino de Archeologia Christiana*, 1871, p. 46.

The mosaic art is one of the earliest known, and belongs quite to the infancy of civilization. The Chinese have possessed it with their other stationary arts from time immemorial : it was found among the primitive inhabitants of America, and in a more or less rude form among the earliest remains of nearly all nations. Some authors think it was invented by the Persians, and ground this on a passage in the Bible describing the palace of King Ahasuerus :—

“Where were white, blue, and green hangings, fastened with cords of fine linen and purple to silver rings and pillars of marble : the beds were of gold and silver, upon a pavement of red, and blue, and white, and black marble¹.”

After them the Assyrians are supposed to have taught this art to the Egyptians and the Greeks, from whom it passed to the Romans, who unquestionably used it with the greatest profusion, and carried it with them into all their provinces, including Gaul and Britain, as is abundantly proved by the innumerable examples which are found on the site of every Roman station or villa. The patterns of these have been published in so many works, that we should need a catalogue of several pages to enumerate them^k. Still we are not aware that any concise outline of the subject of mosaics is accessible to the ordinary English reader, and this want we shall endeavour to supply, more especially as regards wall pictures.

Pliny mentions this kind of pavement as in use in his time, and describes the mode of making it : “Of small *tesserae*, bound together by the strong lime cement called *signinum*¹,” the same that was used for the Aqueducts, as it resisted water. He also mentions that “the Romans had the art from the Greeks.” He describes the elaborate art :—

“A picture being drawn and overlaid with stones. The most celebrated artist of this kind was Sosus (who is said to have been employed at the court of Attalus,

¹ Esther i. 6.

^k Some fine mosaic pictures, found in the crypts and sepulchres of ancient Rome, are engraved by Santi Bartoli. (Folio, Rome, 1738.) Several Roman mosaic pavements found in England are engraved in the *Vetusta Monumenta*, published by the Society of Antiquaries of London. One of the mosaics executed by order of Charlemagne in the dome of Aix-la-Chapelle, was still in existence, but much decayed, at the beginning of the eighteenth century. Ciampini has given an engraving of it in his *Vetere Monumenta*, t. ii. tav. xlv. p. 134. It was destroyed at that

time, and with the crystals of which it was composed the mosaic of the cupola was executed. In Montfaucon's *Monumens de la monarchie françoise*, t. i. p. 276, pl. xxii., are two engravings made from other ancient pictures of Aix-la-Chapelle. Walafridus Strabo has left some lines on figures of angels and saints which were painted in this church. See Canisius, *Lectiones antiquae*, Basnage's edition, t. ii. pp. 256—262.

^l “Quid non excogitavit vita? fractis etiam testis utendo sic ut firmius durent tunsis, calee addita, que vocant Signina! Quo genere etiam pavimenta excogitavit.” (Plinii Nat. II., xxxv. 46.)

king of Pergamus, about two hundred years before the Christian era), who paved a hall at Pergamus which they called *asaroton æcon*; he (Sosus) had made there in the pavement of small pieces of various coloured tiles, pictures of the relics of a feast, and all matters which are generally swept away, as if they had been left there. There is a marvellous dove drinking out of a vase, and the reflection of the shadow of its head in the water, while others basking in the sun are on the rim of the vase^m."

This description applies so perfectly to the celebrated mosaic picture usually called "Pliny's Doves," now in the Capitoline Museum, that there can be no doubt that it is either the same or an early copy of it. This was brought from the Villa of Hadrian at Tivoli, but is in all probability Greek work, being very superior to the Roman work of the time of Hadrian.

Pliny in this instance calls it *lithostrota*, but it is evidently only another name for the same thing. Isidorusⁿ also mentions it by that name, and describes it as made of *tesseræ* or *tessellæ* of various colours. Such a pavement is mentioned on an inscription of the time of Antoninus Pius, which was first published by Spon, and afterwards by Ciampini and others. It was in a public gymnasium.

Pliny also mentions that this kind of ornament was introduced into Rome under Sylla; and in the time of Pliny, the work of that period remained in the temple of Fortuna at Præneste (now called Palestrina), where it still remains. Agrippa, in his *thermæ* which he made in Rome, painted a pavement of baked clay (or encaustic tiles), the rest he ornamented with white mosaics; no doubt he would have made glass chambers if they had then been invented; or scenes on the partitions, as say of Scaurus, he would have made in the chambers. Hence also the nature of glass is indicated^o. There are remains of these great *thermæ* on the south side of the Pantheon of Agrippa, which was a hall of entrance or vestibule to them, although

^m "Pavimenta originem apud Græcos habent elaborata arte, picturæ ratione, donec lithostrota expulere eam. Celebrerrimus fuit in hoc genere Sosus, qui Pergami stravit quem vocant *asaroton æcon*, quoniam purgamenta cenæ in pavimentis, quæque everri solent, velu relicta, fecerat parvis e tessellis tinctisque in varios colores. Mirabilis ibi columba bibens, et aquam umbra capitis infuscans. Apricantur alie scabentes sese in canthari labro." (Plinii Nat. Hist., xxxvi. 60.)

ⁿ Isidorus de Orig., lib. xv. c. 8.

^o "Lithostrota ceptavere jam sub

Sulla: parvulis certe crustis exstat hodieque, quod in Fortunæ delubro Præneste fecit. Pulsa deinde ex humo pavimenta in cameras transiere e vitro: novitium et hoc inventum. Agrippa certe in Thermis quas Romæ fecit, figlinum opus encausto pinxit: in reliquis albaria adornavit: non dubie vitreas facturus cameras, si prius inventum id fuisset, aut a parietibus scenæ, ut diximus, Scauri, pervenisset in cameras. Quamobrem et vitri natura indicanda est." (Plinii Nat. Hist., xxxvi. 64, Ed. Harduini.)

the interior was probably surrounded by altars to many gods, replaced by the modern altars to the saints.

The large circular mosaic of the head of Medusa, found at Otricoli, now in the Vatican Museum, is considered as a very early one. The head is surrounded by groups of Centaurs, Tritons, and Nereids, the Romans being fond of subjects connected with the sea ^p.

Seneca, the philosopher of the first century, in protesting against the increasing luxury of his time, describes the Villa of Scipio Africanus as an example, and mentions amongst other things the richly-decorated mosaic pavements :—

“Scipio dwelt under that poor roof, and that vile pavement supported him. But now what is the case? who could hear of such a bathing-place? He would consider himself poor and sordid unless the walls shine with the large and costly round mirrors,—unless they are venerated with Alexandrian marble inlaid with Numidian,—unless these are interwoven in various laborious ways into a kind of picture,—unless the chamber is obscured by (coloured?) glass,—unless the Thasian stones (formerly a rare object in a temple) have paved it,—in which we get rid of the exhalation of many sweating bodies,—unless silver stop-cocks supply him with water ^q.”

The use of Alexandrian marble by the ancient Romans for their pavements, gave rise to the name of *Opus Alexandrinum*^r, which was afterwards adopted for the fine pavements of the twelfth and thirteenth centuries in the churches of Rome.

^p See a fine mosaic discovered at Constantine in Algeria, and published by M. Delamare in a work quoted farther on.

The late Noël des Vergers, in his account of Populonia, says, “On y admirait, il y a quelques années, une des plus belles mosaïques que nous ait transmises l’art ancien. Elle fut découverte en 1842, dans une vigne située près du petit hameau qui a remplacé l’ancienne cité dont il occupe une faible partie. Peut-être formait-elle le pavé d’un triclinium ou d’une salle de bain. On y a représenté la mer, dont les vagues soulevées viennent assaillir un vaisseau sur le point de sombrer. Un des matelots embrasse le mât, comme pour résister à la force de l’ouragan. Des poissons, imités avec une telle fidélité que les pêcheurs du hameau les reconnaissent et les nomment, paraissent à la surface de la mer. Les cubes en marbre de couleur sont d’une grande finesse, et l’ensemble du travail révèle l’art romain à une excellente époque.” (L’Étrurie et les Étrusques, &c. Paris,

1862-64, 8vo., vol. i. pp. 20, 21.)

^q “Sub hoc ille tecto tam sordido stetit, hoc illum pavementum tam vile sustinuit. At nunc quis est, qui sic lavari sustineat? Pauper sibi videtur ac sordidus, nisi parietes magnis et pretiosis orbibus refulerunt; nisi Alexandrina Marmora Numidicis crustis distincta sunt: nisi illis undique operosa et in picturæ modum variata circumlito prætexitur; nisi vitro absconditur camera: nisi Thasius lapis, quondam rarum in aliquo spectaculum templo, piscinas nostras circumdedit; in quas multa sudatione corpora exinanita demittimus; nisi aquam argentea epistomia fuderunt.” (Seneca Philosophi, Epistola 86, § 4 et 5.)

^r We know by a very curious passage in the Life of Alexander Severus of the importation of such work to Rome: “Alexandrinum opus de duobus marmoribus, hoc est porphyretico et Lacedæmonio, primus instituit, in Palatio exornatis . . . hoc genere marmorandi.” (Lampridius in Alexandro Severo, 25.)

Some very fine examples of mosaic pavements are preserved in the Vatican Museum; it was formerly the general practice to remove them to museums; they are now frequently left where they are found, which makes them more interesting so long as they can be preserved there*. Several good examples of the black and white pavements, which are generally of the first or second century, were found in the excavations of the Cavaliere Guidi, near the Thermæ of Caracalla, they are of the time of the Emperor Hadrian, consequently posterior to those published by A. de Romanis† from the house of Nero; probably the house in which these were found was the private house of that Emperor. The pavement of one of the principal chambers is formed of a great mosaic design in black and white, representing a dolphin and two nereids, with marine products; they are seated astride of two sea monsters, with the tails of dolphins, but the heads are one of a sheep, the other of a tigress. These monsters are guided by reins, tied round their necks. These were discovered in 1866, and were described in the *Observatore Romano*, and in the *Bulletin de Correspondance Archéologique* of that period. In the same vineyard another pavement of a similar kind was excavated in 1869, near the *porticus* of the *thermæ*, under a later building. On this are represented the sun and the moon, with day and night dancing before them, their arms tied together. They are on a dark ground, with stars on it, and in the angles are the heads of the four seasons. In 1866, also, a remarkable pavement of a tomb was found by a Russian Count, in some excavations on the right-hand side of the Via Appia, at four miles and a-half from the Porta de S. Sebastiano. It is in black and white, and represents a skeleton seated on a funeral bed. This seems to refer to the Greek words that were written on the front of the temple of Delphi.

ΓΝΩΘΙ ΣΕΑΥΤΟΝ

“Know thyself.” This remarkable mosaic is (or was in 1870) still in its place, but covered over with earth to preserve it.

The mosaic picture of Hercules, now in the Villa Albani, and that of Perseus and Andromeda, in the Capitoline Museum, are of the time of the early Empire. At that period mosaic pavements were

* Unfortunately they cannot in general be long preserved when they are uncovered and exposed to the weather, they are soon overgrown with moss and weeds, and the *tessere* displaced. These last are frequently carried off by strangers as curiosities. These pavements are also frequently destroyed

wilfully by the ignorant peasantry. The best mode of preserving them is, in general, to cover them with earth again.

† *Le antiche Camere Esquiline dette comunemente delle Terme di Tito diseguate ed illustrate da Ant. de Romanis.* Fol. Roma, 1822, tav. vii. and pp. 51 - 53.

almost universal; but it does not appear that before this time the use of mosaics was yet extended to the decoration of the walls and vaults, and Emeric-David says that it was introduced about the reign of Claudius^u. Such an opinion is founded on the passages quoted above, and on the silence of Vitruvius. If mosaic pictures had been used for the decoration of the walls and vaults at the time this writer composed his work, he would not have omitted to mention it, since he has expatiated with much care on mosaic pavements, on arabesques, and on the art of inserting fragments of old pictures into new walls.

In 1869, another mosaic pavement was found near the church of La Trinita de Pelegrini, with the heads of the four seasons in the angles, and in the centre Mercury, with the Caduceus, and a nymph who carries the horn of abundance.

In 1866, Signor L. Guidi, in making some excavations at Cento Celle, found other mosaics in tombs there, which are still in his possession. One of these, of fine early work, was under another pavement, of late and coarse mosaic. It represents a large comic mask, having a diadem of a violet colour, and a crown of red and yellow flowers. The other mosaic represents a young lady, seated on a bed, and near a naked man. Two other young women are near the bed, one looking at the first-named lady, the other pours wine from an amphora into a cup of silver colour, supported by a satyr in bronze. On the left, on a high base, is a statue of Bacchus, in bronze.

Other good examples remain in the excavations in the Trastevere, near the church of S. Crisogono, in the guard-house of the seventh cohort of the Vigiles, or night police of the Empire. There are other fine examples at Ostia, among which are pictures of athletic sports, of mermaids, of Nereids riding marine monsters, and Tritons, and another representing the fortifications of the town: there is a similar one at Pompeii, where also many fine mosaic pavements and pictures may be seen.

There are curious remains of the shop of a mosaicist there in the Via dell' Abbundanza. There are several large niches or recesses for fountains, richly decorated with mosaics, chiefly in patterns, but with figures introduced. There is a very fine one in the Via di Augusto, which is probably of the time of that Emperor. There are also patterns and pictures resembling mosaics formed of small shells of various colours. There was one of this description in the Lavacrum of Agrippina on the Viminal, which was visible for some years after it

^u Histoire de la Peinture au Moyen Age, &c. Paris, 1842, 18mo. p. 5.

had been excavated, but has now been destroyed by the mischievous population of the neighbourhood, and in part by the equally mischievous foreign visitors in carrying away *curiosities from Rome* to take home with them: each takes a little only, but they are so numerous, that when all are put together the monument is destroyed, and scattered in fragments on the other side of the ocean. A fine mosaic pavement, of unique pattern, in the same place, has also been destroyed since 1869 in this manner.

After the transfer of the seat of government to Byzantium, the arts of all kinds flourished there much more than in Rome; and the principal mosaicists seem to have accompanied the governing body, but the Romans have never entirely lost the art. There are still fragments remaining in the Catacombs, and a fine series of them in the churches, from the fourth century downwards, with the exception of the darkest period, the tenth and eleventh centuries.

At the fall of the Roman empire, this art, with all others, was in danger of being lost; but as the Christian Church rose in power, and importance, and wealth, this valuable art was revived with others, and for a considerable period was devoted chiefly to the decoration of churches*. The Greek Church had patronized it equally with the Roman; and during the persecution of the iconoclasts at Byzantium, the artists took refuge in Italy, where they were allowed to practise their art freely; but they had formed a distinct school of their own, and the Greek mosaics in Rome of the eighth and ninth centuries† are readily distinguished from those of the Romans themselves, by the peculiar stiffness of the drawing, the costume,

* The cathedral of Vienne in Provence, which was built after the Saracens had been expelled, was decorated with mosaics, and called in consequence *Sainte-Marie la Daurade*. (II. Bouche, *Hist. de Provence*, t. i. p. 721; Martene and Durand, *Voyage Littéraire*, &c., p. 270.) Hincmar, Archbishop of Rheims (A.D. 845—882), ornamented his church with a mosaic pavement representing angels and saints (Flodoard, *Hist. Eccl. Rem.*, l. iii. c. 5; Martene and Durand, *loc. cit.*, part ii. p. 80), Angilbert, abbot of S. Riquier, decorated in the same manner his church which he had rebuilt (*Vita S. Angilberti*, ap. d'Achery and Mabillon, *Acta Sanctorum Ord. S. Bened.*, t. v. p. 109—127), and an archbishop of Milan, of the same name, covered, in A.D. 832, the choir of the basilica of S. Ambrose with a mosaic which is still in existence, and was en-

graved by Puricellus. (Ambr. *Mediolani Basilicæ* . . . monument. sing. *Descript.*, ap. Græv. et Burman., *Thesaur. Antiq. et Hist. Ital.*, Lugd. Bat., 1722, fol., t. iv. pars 1, col. 67.) The tradition ascribes it to a monk named Gaudentius. (*Ibid.*, col. 61, E.)

† The *Schola Græca*, or School for Greek artists in Rome, was located by the side of the church now called S. Maria in Cosmedin, in the Forum Boarium. It is mentioned in the Itinerary, called of Einsiedlen (because the only manuscript that is known of it is preserved at Einsiedlen, in Switzerland). The date of this Itinerary is of the end of the eighth or the beginning of the ninth century. This church was also rebuilt by Hadrian I., A.D. 772, and was called *in Cosmedin* from the beauty of its decorations by the Greek artists.

a certain solemn effect, and frequently by Greek letters, or the names of the artists.

Charlemagne obtained mosaicists from Rome for his grand chapel at Aix-la-Chapelle, as we know from the chronicle of San-Gall, which is of his time^a. And when the church and monastery of Monte Casino was rebuilt by Desiderius (A.D. 1060), he sent a legate to Constantinople to obtain artists in mosaic from thence, as recorded in the Chronicle of Leo Ostiensis^a.

But the Christians both of the East and the West had practised this art even before the time of Constantine. A remarkable example of this early period has been found in the small church of Djemila, in Algeria, by the French scientific commission, as we see in the work published at the expense of the French Government^b.

At Pompeii there is a fountain ornamented with mosaics in the Via di Mercurio, and there are several others of about the same period, the first half century of the Christian era. In Rome the mosaic inscription of the same period at the entrance of the tomb of Pomponius Hylas, near the Porta Latina, is well known; this tomb is celebrated for its good preservation and that of the *columbaria* contained in it.

The Mithræum also has a mosaic pavement, with this inscription upon it: SOLI INVICT. MIT. DD. L. AGRIVS. CALENDIO. This is attributed to the second century; but the character of the letters agrees rather with the fourth, when it was repaired.

Ciampini gives engravings of some other early mosaics which were remaining in his time; two of them in the Barberini Palace at Palestrina still remain there, others, which are apparently tombstones, were in the church of S. Alessio on the Aventine.

^a Monach. Sangall. De Gestis Karoli Imperat., lib. i. c. 30; ap. Pertz., Monumenta Germaniæ Historica Hannoveræ, 1829, fol., vol. ii. p. 744, l. 14.

^a "Legatos interea Constantinopolim ad locandos artifices destinavit, peritotique in arte musiarum, et quadratarum, ex quibus videlicet alii absidum, et arcuum, atque vestibulum majoris Basilicæ musivo comerent, alii vero totius ecclesiæ pavimentum diversorum lapidum varietate consternerent." (Chron. Leonis Ostiensis, lib. iii. c. 29; ap. Murator. Rer. Ital. Script., t. iv. p. 442, col. 2, A.) The whole chapter, which is

entitled "Qualiter Constantinopoli Artificibus accersitis, musivo et lapidibus eandem basilicam decoravit, et vitro et picturis," is very curious and well worth reading.

^b Exploration Scientifique de l'Algérie pendant les années 1840, 1841, 1842, &c., Archéologie, par M. Delamare. Paris, 1850, 4to. This interesting collection contains several other mosaics discovered at Bougie, Djidjeli. Philippeville, on the way from the second of those places to Stora, and at Constantine.

MOSAIC PICTURES IN THE CHURCHES OF ROME.

FOURTH CENTURY.



Church of S. Constantia, Rome, A.D. 320^c.

THE earliest examples of mosaic pictures in the churches of Rome of which the dates are known are those of the time of Constantine. Of these, by far the most remarkable are contained in the circular church of S. CONSTANTIA, which is now generally believed to have been built by Constantine or by his sons as the sepulchral chapel of his daughter, and the baptistery to the church of S. Agnes. This is supposed by Ciampini and other old authors to have been originally a Temple of Bacchus, purified and consecrated by order of Constantine; but the general opinion of well-informed persons now is that it was built by him or his immediate successors, although the materials of an antique temple were made use of, according to the fashion of his time. The vaults of the aisle are covered with a series of very fine mosaics, in remarkably good preservation, one set represents the culture of the vine in every stage, from the ploughing of the ground with oxen to the treading out the grapes and making the juice into wine. This is believed to be only an elaborate instance of the practice of the early and medieval Church of representing by pictures a text of Scripture,—"I am the vine, ye are the branches;" just as at a later period "I am the door" was made a reason for ornamenting the doorway more richly than any other part of the church. The original mosaics

^c For these diagrams of the mosaic pictures, I am indebted to my valued friend M. de Caumont, of Caen, who

has been for many years one of the most distinguished archæologists of France.

are all on the vaults of the aisle; there are various patterns and subjects, among which are the peacock, the lamb, and other Christian emblems, though not very distinctly marked as Christian. These mosaic pictures were perhaps executed by pagan workmen, directed by Christian priests. They belong more probably to the time of the sons of Constantine, than to that of the Emperor himself. In the centre of one compartment is the head of S. Constantia, encircled by a branch of the vine, which trails over the whole vault, and has a number of birds, and small figures of cupids, (or angels?); in the lower part of the central vault are two oxen drawing a cart-load of grapes, and in another compartment three men under a shed treading out the grapes: each of these groups is twice repeated. Over each of the doorways are other mosaics; these are of the eighth century, inserted by Pope Hadrian, A.D. 772—798. The central space has the walls and ceiling painted; the present painting is modern, but it appears to have always been painted. Over one of the doors is Christ giving His blessing to two of the apostles^d, with four lambs at His feet, and the inscription, DOMINUS PACEM DAT, on a scroll which He gives to one of the apostles; two streams of water flow from the feet of Christ, supposed to represent the rivers of Paradise: Christ alone has the nimbus; the apostles wear their hair after the fashion of the period, their heads are not shaved. On another tympanum Christ is seated on the globe, with a book in His left hand, and giving His right hand to an apostle under a part of His cloak.

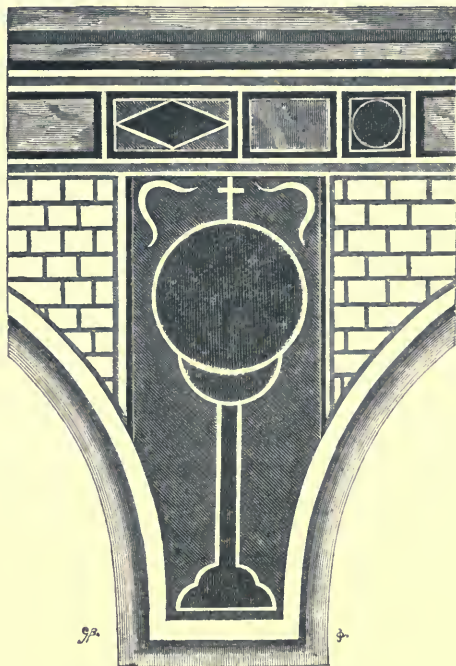
Ciampini has preserved by his engravings a record of several other mosaics formerly existing in Rome, of the time of Constantine, now destroyed, or preserved in museums only; the most important of them is the one formerly in the apse, or tribune, of the old church in the Vatican.

OF THE FIFTH CENTURY we have S. Sabina(?), S. Maria Maggiore, and the oratory of S. John the Evangelist.

The church of S. SABINA was founded by Pope Cælestinus I., A.D. 424, restored (partly rebuilt?) by Pope Leo, A.D. 795, and adorned with pictures by Pope Eugenius II., A.D. 824. The mosaics in this church are very singular, unlike any other in Rome, and not in the style of the fifth century, excepting perhaps the remarkable ornaments above the capitals in the spandrels of the arches of the nave, consisting of a cross and a circle in dark marble let into a light ground; a somewhat similar ornament occurs in the Bap-

^d Supposed to be S. Thomas and S. Philip—John xiv. 27.

tistry and in the Cathedral, at Ravenna, in work also attributed to the fifth century, and the one seems to confirm the other. These are



Mosaics at S. Sabina, Rome.

not properly called mosaics, they are *opus sectile*, or incised work (as has been said). But if these arches with their ornament belong



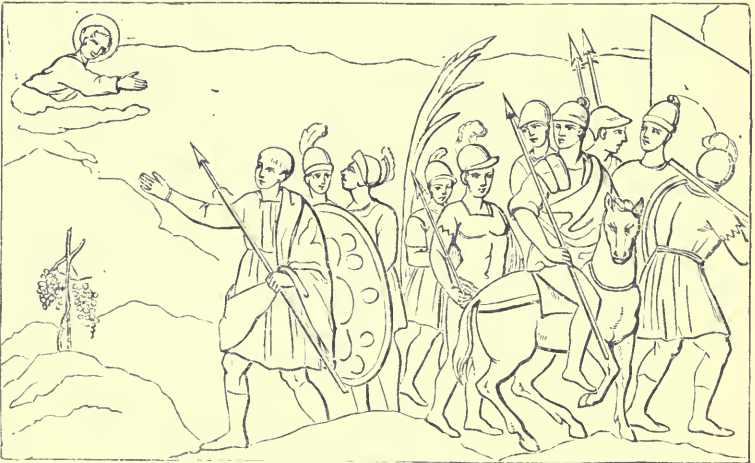
Mosaics in the Baptistery at Ravenna.

to the original structure, it is quite clear that the west end does not; there is an evident junction in the work on both sides in the western bay, which would necessarily be rebuilt along with the west wall, and the ornament on these two arches is *painted in imitation* of the old mosaics. It follows from this, when compared with the history, that the west end belongs to the rebuilding in the thirteenth century, and the figures in mosaics are part of the pictures of Eugenius II. in 824. This agrees much better than the earlier date with the style of the mosaics and the subjects, which are on

either side the Jewish and Christian Church, with S. Peter and S. Paul, and over the west windows the emblems of the Evangelists; under these windows is the celebrated inscription in very large Roman capitals:—

CVLMEN APOSTOLICVM CVM CAELETINVS HABERET
 PRIMVS ET IN TOTO FVLGERET EPISCOPVS ORBE
 HAEC QVAE MIRARIS FVNDAVIT PRESBYTER VRBIS
 ILLYRICA DE GENTE PETRVS VIR NOMINE TANTO
 DIGNVS AB EXORTV CHRISTI NVTRITVS IN AVLA
 PAVPERIBVS LOCVPLES SIBI PAVPER QVI BONA VITAE
 PRAESENTIS FVGIENS MERVIT SPERARE FVTVRAM.

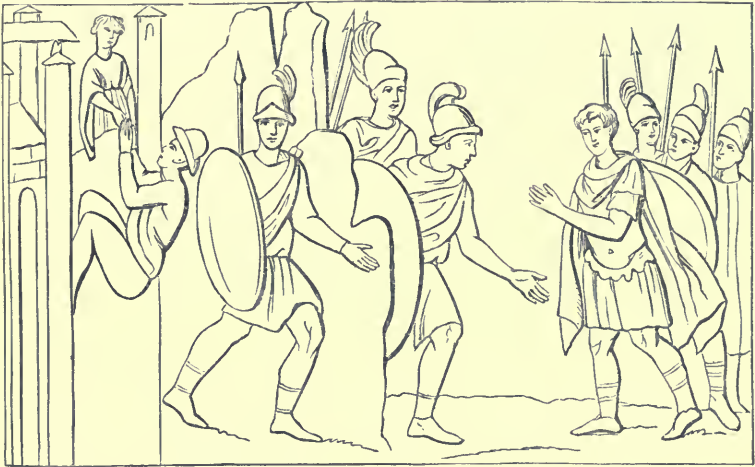
The wording of the inscription, recording that the church was founded in the time of Cælestinus, seems to relate it as a past event rather than to record it at the time, but as an event recently passed. These figures have evidently been taken down, and replaced when the wall was rebuilt in the thirteenth century; the borders round the figures do not belong to them, but are of a different and much later period. The inscription is also of the thirteenth century, agreeing in the style of mosaic-work with the long inscription in mosaic at S. John's in the Lateran, and other churches of that period, but it is probable that the words of this inscription are copied from an older one.



S. Maria Maggiore (Basilica Liberiana), A.D. 432—440.

OF THE FIFTH CENTURY also we have the church of S. MARIA MAGGIORE, founded by Pope Liberius in the fourth century, but rebuilt and decorated with mosaics. These mosaics are referred to in a letter from Pope Hadrian to Charles the Great, as then ancient, not as new. The name of Pope Sixtus III., A.D. 432—440, is on

the top of the arch, and seems to apply to the whole twenty-seven original pictures that remain. A considerable part of them still exist



S. Maria Maggiore (Basilica Liberiana), A.D. 432—440.

in fair preservation, comprising two ranges of pictures over the columns of the nave, with subjects from the Old Testament; and on the arch over the tribune, called the arch of triumph, are subjects from the New Testament, in five rows; in the lowest are lambs, over these the two holy cities, Jerusalem and Bethlehem. In the centre, over the arch, is a round medallion, supported by S. Peter and S. Paul, and the emblems of the four Evangelists; on the north side in this upper row is the "Annunciation," and on the south the "Presentation in the Temple." On the medallion is represented the throne of God richly ornamented with jewels; at the back is a cross and a circle or crown, and on the seat the book with the seven seals; at the end of the arms of the chair, or throne, are small medallions, with busts of S. Peter and S. Paul. Under the throne is the inscription *SIXTUS EPISCOPUS PLEBIS DEI*. In the second range is the Adoration of the Magi, and the Child Jesus in the midst of the Doctors. The third range is occupied entirely by the Massacre of the Innocents*, merely divided by the arch.

The subjects from the Old Testament are arranged in thirty pictures, most of which are double, that is, consisting of two groups of figures, one over the other; they extend the whole length of the nave, fifteen on each side; a few are destroyed, and others have

* It is worth notice that the angels and King Herod have the nimbus, as if it was then considered a mark of dignity or rank.

been repaired, others renewed, but in mosaic work repairs can always be seen by the difference of colour or of the work, however skilfully they may be done. Six of the pictures have been renewed or replaced by others in the sixteenth century, and six others appear to have been destroyed by the opening of arches to side chapels.

M. Vitet observes that—

“The figures retain the antique Roman type and costume, the heads are much the same as those on the column of Antoninus, and the toga preserves its cut and its ancient folds ; but the heads are too large for the bodies, the borders are thick, short, and clumsy, the lines are undecided, the compositions confused. Nevertheless real art still appears here and there : thus in the third picture, Abraham separating from Lot, the arrangement of the scene is not unskilful ; the figures express well what they are about—one feels that the two groups are separating. In the fourth picture, Isaac blessing Jacob has almost the same *pose* as Raphael has given to it in one of the compartments of the Loggia : the taking of Jericho, the battle with the Amalekites, also have details which are not without a certain interest. Everything is not lost, therefore, in the works of that period ; there remain some gleams of spirit and truth, some traces of the old traditions mixed up with negligence, clumsiness, and ignorance, almost incredible.”

The mosaics of the church of S. Paul, outside the walls, of the fifth century, were much injured by the great fire in 1823, and are now chiefly modern work, but portions of the old picture, especially the head of Christ, have been preserved^f, or are believed to be faithful copies of the old pictures.

THE ORATORY OF S. JOHN THE EVANGELIST, in the Baptistery of S. John Lateran, has the vault ornamented with mosaics by Pope Hilary, A.D. 461—467. It is a square building with a groined vault, and the mosaics are executed on a gold ground ; in the centre is the Lamb with a nimbus, placed in a circle of flowers within a square border ; the groins of the vault are ornamented with garlands of flowers, and borders arranged in patterns of square and diamond forms, and within these squares are birds (doves and peacocks) on branches of foliage, and turning towards a vase filled with fruit. On the walls are figures of the four Evangelists, each with his emblem over his head ; these are the same as now used ; though this is not always the case, the same emblems are sometimes assigned to different Evangelists. In the porch is an inscription recording that they are the gift of Pope Hilary.

The desecrated church of S. ANDREW had, in the time of Ciampini, the mosaics in the tribune, erected by Pope Simplicius in 463, though mutilated. In the centre he represents the figure of Christ standing on a mount, giving His blessing, or calling attention by His uplifted

^f See Cardinal Wiseman's "Recollections of the Popes."

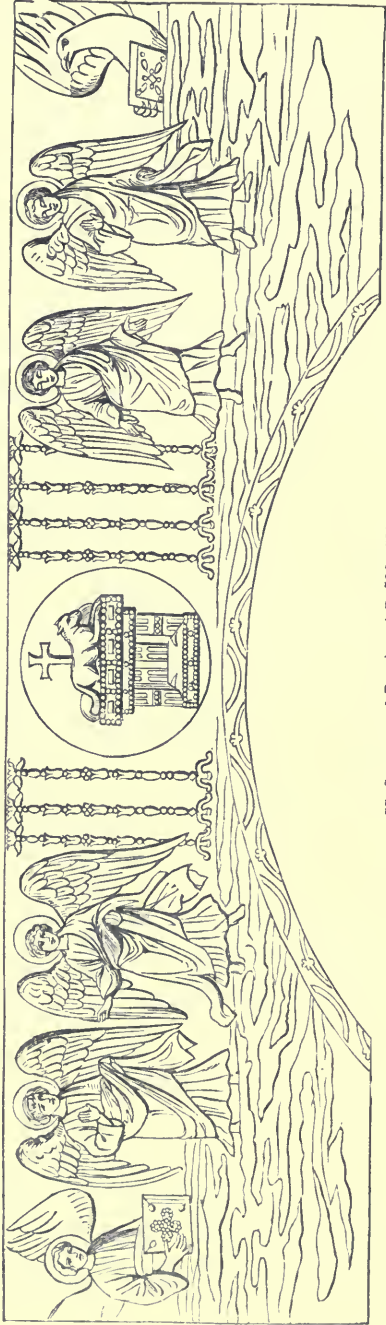
hand, with a scroll in His hand and four streams running from His feet; on either side are three Apostles, each with a scroll in his hand; underneath is an inscription recording its erection by Simplicius. One of the Apostles has a bald head, another has the tonsure, the other four have their hair in a natural form, but not all alike.

SIXTH CENTURY.

A.D. 530. The church of SS. COSMAS AND DAMIANUS, built by Pope Felix IV., A.D. 526—530, has the arch of triumph and the vault of the apse covered with the mosaics of that period: over the arch is the representation of one of the visions of S. John; a Lamb is placed on a jewelled throne, with a plain cross above, and an open book on the step; on either side two angels with the nimbus, standing on the clouds; at one end is the emblem of S. Matthew, at the other that of S. John, the other two emblems and the twenty-four elders have been destroyed. On the vault of the apse, or tribune, is a group of large figures; in the centre is Christ standing on the clouds, with a scroll in His left hand, the right hand elevated, as in the act of speaking; on His right hand is S. Peter introducing S. Cosmas, who has his crown of martyrdom in his hand, and beyond is Pope Felix with a model of the church in his hand, as the founder; to the left of Christ is S. Paul introducing S. Damianus, also with his crown, and beyond him S. Theodore, also with his crown; between these figures are thirteen sheep, the central one raised and with the nimbus; at either end Bethlehem and Jerusalem.

M. Vitet observes of this mosaic,—

“The figure of Christ is melancholy and morose, rather severe than merciful. The general aspect of the picture is sombre, imposing, almost terrible. It is attached by many points to the preceding centuries, especially by the style of the ornaments, which serve for a border. This large background, in which the coupled horns of abundance are mixed with rich scrolls, seals the works of the great Imperial epoch: there is the same heavy opulence and majestic regularity. The figures, notwithstanding their unnatural positions, have nothing stiff in their action, nothing excessive in their proportions: their cloaks are well cast and sufficiently supple: remove the faces, and there could be nothing to surprise one. All that is unexpected and unusual is in the faces, especially in those of the two saints, Cosmas and Damian. The profile of their faces is as far as possible from the antique; the features are lengthened and angular, the eyes extended with a fixed look, the eye-brows unusually thick and oblique, so as to fall brusquely towards the nose. From whence do these *bizareries* arise? Did the artist endeavour to express asceticism? Or did he reproduce almost unconsciously the features of the northern invaders who had three times during the century preceding invaded Italy, and encumbered the streets of Rome. Is it a reflection of the Goths of Alaric, the Vandals of Genseric, and the Huns of Odovacar, that we find



SS. Cosmas and Damian, A.D. 526—530.

stamped on this mosaic? We cannot say; but we may state that from this period a new mode of representing the human figure became general. We find it in all subsequent works, and the more aggravating because it is not, as here, mixed



SS. Cosmas and Damian, A. D. 528—530.

with some living remains of antique traditions. Mere barbarism prevails everywhere—in the borders and the heads, the proportions, the attitudes, the draperies, the backgrounds, as well as in the faces. With the sixth century, with the last gleams of civilization which distinguish the short dominion of the Ostrogoths in



S. Laurentius in Verano (or S. Lorenzo fuori le mura di Roma), A.D. 557-590.

Italy, especially the reign of Theodoric, we see vanish successively down to the last trace of that ruler, the precepts and the examples of antiquity.”

A.D. 578. The church of S. LAURENCE, or S. LORENZO FUORI LE MURI without the walls, was rebuilt by Pope Pelagius II., A.D. 577—590, and adorned with mosaics. The arch of triumph is at present over the entrance, and facing the altar, the orientation of the church having been changed during the *restorations* by Pope Hadrian I., A.D. 772—795, or Pope Honorius III., A.D. 1216—1227, who added a long nave. The arch is now the division between two parts of the church, and the picture upon it is consequently the reverse way from what it was intended to be. Originally two small churches were placed end to end; these have now been combined into one large church by the removal of the tribune of the western one. When this was built, in the sixth century, the ancient custom of having a low altar at the west end, with its tribune behind it, and arch of triumph over it, was still continued. The priest then officiated behind the low altar facing the congregation, so that he alone looked to the rising sun, the well-known earliest emblem of the resurrection, but the congregation looked to the west, and to him as acting for them. When the church was altered this fashion had been changed, and the altar was placed at the east end, the priest standing in front of the altar with his back to the people, so that all looked to the east. Over the arch are seven figures of large size: the centre is Christ seated on the globe, having the cruciform nimbus, and a cross with a long staff in His left hand, the right hand raised in the attitude of benediction, or of speaking and calling attention; on His right are—S. Peter with a similar long cross in his left hand, his right on his breast, in an attitude of deep attention; then S. Laurentius, the founder, with a model of a church in his hand; and partly behind him Bishop Pelagius, who has neither tonsure nor nimbus^g; to the left of Christ are S. Paul and S. Stephen, and S. Hippolytus with a jewelled crown in his hand. S. Laurence holds an open book, on which is the text, Ps. cxii. 9, DISPERSIT DEDIT PAUPERIBUS. S. Stephen also holds a book open, with the text, Ps. lxxiii. 9, ADHÆSIT ANIMA MEA. The two holy cities are placed at the springings of the arch.

M. Vitet remarks of this mosaic, that in spite of frequent and bad restorations—

“One can still see by what remains, that the style of the figures, and even the ornaments of the borders are much less classical than those of SS. Cosmas and

^g In Ciampini's drawing this model of S. Laurence; the hand of Pelagius being is made to appear as if in the hand of concealed by the robes.

Damian half a century before. The figure of Christ seated on the globe, dressed in brown, with black hair and beard, and a savage ascetic air, is rather the figure of an Eastern monk. The saints who surround him are neither very rude nor very much elongated, but still preserve some traces of the ancient Roman character."

SEVENTH CENTURY. ·

A.D. 623. The church of S. AGNES FUORI LE MURI, founded by Constantine, was rebuilt by Pope Symmachus, and adorned with mosaics by Pope Honorius, A.D. 626—638. On the vault of the tribune are three full-sized figures: the central one S. Agnes, richly attired in a Greek costume covered with jewels, and a book in her hand; a hand in a cloud holds a jewelled crown over her head; to her right is Pope Honorius, holding a model of a church, as the builder; to her left Pope Symmachus, with a book: under their feet is a long inscription, in gold letters on a blue ground of lapis lazuli; the heads of the two popes have been restored.

A.D. 642. THE ORATORY OF S. VENANTIUS, adjoining to the baptistry of S. John Lateran, was adorned with mosaics by Pope John IV., A.D. 639—642. Over the arch of the tribune are the evangelistic symbols, two on each side of a window, and at the two extremities beyond other windows are the holy cities; under them, and on each side of the arch, are groups of figures; on the north side, SS. Anastasius, Asterius, Tattius, Paulianus; on the south side, SS. Maurus, Septimus, Antiochianus, Gaianus. Most of these saints belong to the fifth century. On the vault of the tribune are, in the upper part, three busts enveloped in clouds; the central one is Christ, the other two, angels in the attitude of adoration: below these are nine full-length figures; in the centre S. Mary, her hands raised and extended in the Oriental attitude of prayer; on her right hand, S. Paul, S. John the Evangelist, S. Venantius, and Pope John IV., with a model of a church in his hand; on her left, S. Peter, S. John the Baptist, S. Domnius, and Pope Theodore.

A.D. 645. In the church of S. STEPHEN ON THE CÆLIAN MOUNT is an altar dedicated to SS. Primus and Felicianus, the place to which their bodies were translated by Pope Theodorus I., A.D. 642—649. The vault of the apse is covered with mosaics: in the centre is a large jewelled cross, on the top of which is a round medallion with a bust of Christ, and over it a crown of martyrdom suspended by a hand from a cloud; to the right S. Primus, to the left S. Felicianus.

M. Vitet observes of this mosaic:—

"Although of nearly the same date as those in the oratory of S. Venantius, the character of the figures is less rude and gross. The stature is hardly too much

elongated. There is even a certain fulness in some of the draperies; the folds are less dry and less angular than in those of S. Venantius, or even those of S. Agnes; the heads are less strange, less exotic. If the Oriental influence is felt here, it is rather in its being more conformable to the fundamental laws of ancient art."

A.D. 688. The church of S. EUPHEMIA was rebuilt and ornamented with mosaics by Pope Sergius I., about 688, according to Anastasius, but even in the time of Ciampini scarcely a vestige of it remained, and the engraving he gives of the figure of S. Euphemia is avowedly copied from a drawing in the Vatican library; it is however a fair representation of a figure of this period, erect, with the arms extended in the Oriental attitude of prayer, and two serpents at her feet.

EIGHTH CENTURY.

A.D. 705. In the sacristy of the church of S. MARIA IN COSMEDIN is preserved a fragment of a mosaic of the Adoration of the Magi, erected in 705 by Pope John VII. in the Lady-chapel of S. Peter's, which was saved when the church was rebuilt, and carefully removed and *restored* here in 1639. Other fragments of the same mosaic are preserved in the crypt of the Vatican, and one of the figures at Florence.

A.D. 774. The mosaics in the church of S. MARK are attributed to this date by Ciampini and others, but are evidently of a later period, and probably part of the work restored and renewed in A.D. 828.

A.D. 772—795. The church of S. THEODORE was erected by Pope Hadrian I., on the ruins of the Temple of Vesta (?), and has a mosaic on the hemispherical vault or tribune, behind the altar, which is supposed to be part of the original construction of the church; at the top is the hand of the Almighty holding a crown over the head of Christ, who is seated on a globe and holds a long cross in His left hand. To the right of the figure of Christ is S. Paul, with the book in his hand, presenting a young man who carries a crown on a rich cushion; to the left is S. Peter presenting S. Theodore.

The church of S. PUDENTIANA is said by Anastasius^h to have been founded by Pope Pius I. in A.D. 154. It was rebuilt at the end of the fourth century by Pope Siricius, and again entirely rebuilt under Hadrian I. (A.D. 772—795), as recorded by Anastasiusⁱ, who says that the church was then in ruins. His exact words here are important: he calls it the "Titulus of Pudens, that is, the church of

^h That is in fact by Pope Damasus, writing in the fourth century, who collected this early history, published by Anastasius, the librarian of the Vatican in the ninth.

ⁱ "... titulum Pudentis, id est ecclesiam Sanctæ Potentianæ (Pudentianæ) in ruinis positam noviter reparavit." (Anastas., xcvii. 313)

S. Pudentiana." The vault of the tribune has a mosaic representing Christ seated on a rich throne, holding a book open, with the inscription, DOMINUS CONSERVATOR ECCLESIAE PUDENTIANÆ; on either side are the apostles, each seated in front of a door of antique character, with grating or *grille* over it. The lower parts of the figures are concealed by the woodwork of the modern altar; in the clouds are the symbols of the Evangelists represented as nude, which is very unusual, and supposed to indicate an early date; and behind the figure of Christ, who is seated on a throne, is a large jewelled cross resting on a Calvary; to the right and left are figures of S. Peter and S. Paul, and the other Apostles, with S. Pudentiana and S. Praxede (or Prassede), waiting upon them.

This mosaic picture on the apse or tribune is one of the finest mosaic pictures in Rome, and respecting the date of which there is the greatest difference of opinion among the learned. The Roman school contend that it is of the fourth century, when the upper church was rebuilt. The church was again partially rebuilt in the eleventh century, as indicated by an inscription on the wall of the north aisle, which gives a date to that wall. The last general rebuilding was made at the expense of the Gaetani family in the sixteenth century, as we now see it, and at that time the nave was shortened considerably; the square court between the present front and the street having formerly been part of this church, with some of the subterranean chambers of the house of Pudens under it^j.

Pompeius Ugonius, who was living in the sixteenth century, at the time that this church was rebuilt by the Gaetani, was a friend of that great family, and an eye-witness and careful observer of what was seen in his time, of which he has left us a record in his book on the "Stations of Rome^k:" his testimony is therefore very important. He states that on one of the capitals was an inscription recording that Valerius Messala, prefect of the city, had caused some building (the name of which was unfortunately obliterated) in the Vicus Patricius to be made and adorned in a splendid manner for the public^l. He also saw a marble sarcophagus in the courtyard with the inscription:—LEOPARDO ET MAXIMO. These are said by Panvinius to have been cardinal priests under Innocent I. (A.D. 402—407).

^j The original subterranean church was considered by the builders in the light of foundations only, and therefore was not rebuilt, and it appears to be really of the time of the Apostles. The construction of it is nearly the same as that of the Pantheon.

^k "Historia delle Stazioni di Roma

che si celebrano la Quadregesima, di Pompeo Ugonio." Roma, 1588, 12mo.

^l "... S VAL MESSALA V. C. PRAEFECTVS VRBI . . . SPLENDOREM PVBLICVM IN VICO PATRICIO VICTORIAE ET FIERI ET ORNARI PROCVRAVIT." (Ugonii Stationi, p. 161.)

Leopardus is mentioned by Anastasius^m, as rebuilding the church of S. Agnes. On the wall behind the high altar was another marble slab with the inscription,—ETILICIO . LEOPARDO . ET . MAXIMO, but Ugonius thinks that this slab may have been moved from another place. Over the altar in the side chapel, where the wooden slab or table is preserved, on which S. Peter is said to have celebrated the Eucharist, was another inscription in mosaic letters,—MAXIMVS . FECIT . CVM . SVIS. This altar is the one at the end of the north aisle, which was rebuilt by Cardinal Wiseman. This aisle, with the chapel at the end of it, projects considerably beyond the line of the high altar, and extends to the outer wall, whereas the high altar is brought considerably within it, and has a chamber or sacristy behind it. The apse of the choir, with the present fine mosaic picture upon it, therefore stands quite detached from the outer wall, and has no connection with it. The mosaic inscription over the side altar could therefore have nothing to do with the mosaic picture over the high altar, but, on the contrary, evidently belongs to a different period. On the wall that separates the aisle from the choir and the high altar is a marble slab, with the name SIRICIVS EPISCOPVS. It has the appearance of having been built in when the wall was rebuilt; but being in the lower part of the wall, it may be in its original place, the upper part of the wall only being rebuilt. The low wall with the inscription upon it is stated by Ugonius to have been part of the marble screen to enclose the choir, erected in the time of Innocent III. (A.D. 1198—1216), by Cardinal Sasso, as recorded by another inscription. Old marble was no doubt used for the purpose. The character of the letters of the name of Siricius agrees with the fourth century. It appears probable that the heads in panels of shallow sculpture built in as a lintel over the doorway in the sixteenth century, were originally part of this screen to enclose the choir, in which were also the Umbones; but this does not decide their date, as they might also be old marble. Siricius was bishop from 385 to 397, and there were only five years between him and Innocent I.: it is therefore probable that the church was rebuilding during these two episcopates, and that the old hall or basilica was then pulled down, excepting the end wall behind the altar.

Ugonius states that he found among the fragments of the mosaics on the ground the monogram of HADRIANVS, which he called *Tertius*, without any authority, as he gives a woodcut of the monogram, in which no indication of the number occurs. This appears to be strong

^m “. . . laborantibus presbyteris Cusano.” (Anastasius, xlii. S. Innocentius, scino, et Leopardo, et diacono Liby- 57.)

evidence that this mosaic picture was made when the church was rebuilt in the time of Hadrian I., about 780. He also found other letters forming part of the name of Hadrianus as belonging to another inscription.

A great deal has been said about the antique character of this mosaic picture, which is called the finest in Rome; but it cannot be earlier than the end of the fourth century, when the church was built on the site of the old basilica, making use of the old crypt and outer wall only. Of that period we have no mosaics in the least resembling it; and the remarkable mosaics in S. Maria Maggiore, which belong to the early part of the fifth century, or not many years after this, are of quite a different style of work and of drawing. Those are also entirely composed of scriptural subjects, whereas these have two figures of saints—Pudentiana and Praxede,—and the emblems of the Evangelists in the clouds. It is true that these are represented in a peculiar manner, unlike any others in Rome; but the style of workmanship and of drawing does not agree with the mosaics in S. Constantia, a few years earlier, or those in S. Maria Maggiore, a few years later, and agrees much more nearly with those in the sister church of S. Praxede a few years after the time of Hadrian I. The difference is about thirty years, which may be sufficient to account for the variation between them in the mosaic.

It is true, also, that there is a remarkable resemblance between the buildings in the background of the picture under the emblems of the Evangelists, and those represented on a sarcophagus, now in the Lateran Museum, both having separate buildings, with circular domed roofs, and doorways with gratings over them, similar to the door of the Pantheon, evidently an old Roman custom. Each of the apostles sits in front of a door of this kind, in evident allusion to the book of Revelation (ch. xxi.). This resemblance in design and execution can hardly be accidental; but there is no improbability in supposing that this very sarcophagus might have been used as a model by the mosaicistⁿ. The central figure of Christ, with the

ⁿThis sarcophagus is attributed by the Roman Church authorities to the fourth century, and the front of it undoubtedly is of that period, but it is evidently made up; the two ends are of quite different work and of a much later period, they are separate slabs of marble cut off from different sarcophagi, united by a strip of metal at the angle. The figures of Christ and the Apostles on the front slab are deeply and boldly cut in *alto rilievo*, the sculptures on the

two end slabs is on the contrary extremely shallow, and is of that peculiar kind of shallow sculpture that was usually of the eighth century, such as we have examples of in Rome on the font at the Church of S. John at Porta Latina, and in the porch of S. Sabina, and in many other places, where they are acknowledged to be work of the eighth century. These two panels of shallow sculpture, which now form the ends of the sarcophagus in the Lateran

label, having the inscription DOMINUS CONSERVATOR ECCLESIAE PUDENTIANÆ, is an evident *restoration* of the sixteenth century. The mosaic has been much repaired and *restored* in many parts and at different times.

There appears to be strong evidence that this fine mosaic picture was one of the earliest works of the *Schola Græca* in Rome, the colony of Byzantine Greek artists who took refuge in Rome from the Iconoclasts about that time, and had a dwelling assigned to them at the church of S. Maria in Cosmedin, so called from the rich decorations of these artists. In the time of Ugonius, the mosaic over the side altar, with the inscription, was still in existence; it has since been destroyed. The outer side-wall of that chapel was rebuilt in the time of Gregory VII., A.D. 1073—1085, by Cardinal Benedictus, as recorded by an inscription. The very elegant campanile belongs to the end of the twelfth century, the time of Innocent III., A.D. 1198—1216. The chapel of the Gaetani is on the left hand in entering the nave, and is very handsome in its details, with really fine sculpture and mosaic pictures of the modern school; one of these (over the door) represents the saints Pudentiana and Praxede collecting the blood of the martyrs according to the legends, and employing *sponges* for that purpose.

A.D. 796. The church of SS. NEREUS AND ACHILLEUS was rebuilt by Pope Leo III., and ornamented with mosaics, some of which remain. Over the arch of the tribune is the Transfiguration, the figure of our Lord with the right hand extended, in blessing or speaking; the head has a circular nimbus, and the whole body is surrounded by an oval nimbus: on either side are Moses and Elias, erect, beyond them the three apostles, Peter, James, and John, prostrate, and at each end of the picture an angel addressing a female figure; one of these is clearly the Virgin, for she has the Holy Infant in her arms; the other is seated on a throne, and is supposed to be also the Virgin. Our Lord is represented in a red tunic, with a white pallium; all the other figures are also in white vestments, and the apostles have their heads bent down as if to save their eyes from the brilliant light.

M. Vitet observes that it was in the eighth and ninth centuries

gallery, are an unusually fine example of that period, but there is no reason to suppose that they belong to any other. When this museum was established, the keeper probably had two broken sarcophagi, the front of one was perfect

and the ends of the other, so he put them together against the wall under a canopy, as we see them. Many of the sculptures in this gallery are very much *restored*, especially the heads of the figures.

that art, and especially the mosaic art, fell to its lowest ebb, and he cites this example as a prominent one of the low state of art at that period :—

“The principal subject is the Transfiguration, and the mode of expressing it is the most awkward in the world. The three Apostles, witnesses of the miracle, S. Peter, S. James, and S. John, are not only on their knees, but have the appearance of jumping. The two prophets, Moses and Elias, have the effect of two dwarfs, and by the side of them the Christ is a giant, although taken by itself the figure would be rather short. This material and childish manner of indicating the hierarchic rank of the persons, by representing them as of different sizes, is constantly used in the first centuries of the Middle Ages, but perhaps this is one of the earliest examples. We may say the same of the glory with which the figure of Christ is surrounded, in the form called the *Vesica Piscis*, which is very common in the Gothic period, but in the eighth or ninth century it is very rare. At the two extremities of this mosaic the Madonna is represented, seated and attended by an angel. On one side she receives the ANNUNCIATION, on the other she has THE INFANT in her arms. In these two groups the angel has a certain nobility and grace in his movements ; he is less ungraceful than the other figures. THE VIRGIN, on the contrary, although clothed in red, produces a strange effect, and has nothing in common with the other types, even the most severe, that Christian art attributes to the mother of God.”

A.D. 797. The church of S. SUSANNA was rebuilt from the foundation and ornamented with mosaics by Leo III., but almost entirely rebuilt and adorned with new pictures in 1595. Ciampini has however here also engraved two of the original figures from drawings preserved in the Vatican library, and these are the important personages, Pope Leo himself as founder, with the model of the church in his hand,—a very humble one, of oblong form with a gabled roof, as much like a cottage as a church,—and the Emperor Charles the Great, in imperial costume. There is little doubt that these figures are of the time, or faithful copies, from the costume and style of drawing.

A.D. 797. The celebrated TRICLINIUM OF S. JOHN LATERAN (originally placed in the refectory of the palace over a sofa, hence its name), is in fact modern work, a restoration of 1740—1758, under Benedict XIV., but it is allowed to be a tolerable copy of the one erected by Pope Leo III. in 798—816 ; it covers the surface of the tribune built to receive it, and the arch in front of it, near the holy steps. The principal picture on the vault represents Christ and eleven apostles, and the monogram of Leo over it ; at the springing of the arch on each side is a group of figures, one representing Christ seated, with a flag in His hand, and small figures at His feet of Pope Sylvester and the Emperor Constantine ; on the opposite side is S. Peter presenting a pallium to Pope Leo III., and

Charles the Great carrying a flag, with inscriptions relating to these events. The figures have been considerably modernized in the process of restoration.

NINTH CENTURY.

A.D. 815. The church of *S. MARIA IN NAVICELLA* (OR *IN DOMNICA*) was rebuilt by Pope Paschal I., 817—824, and retains the mosaic on the tribune, representing the Blessed Virgin on a throne, with the infant Christ represented as a little man, surrounded by a group of angels worshipping, and with a small figure of Pope Paschal at her feet, the monogram of his name over his head, and an inscription under the picture recording also that he erected it. Over the arch is a figure of Christ seated, with an oval nimbus to the whole figure, an angel on either side, and beyond these the twelve apostles. The figures are all in white, standing out against a blue sky, and with green earth under their feet, covered with plants and red flowers of a conventional foliage. In the spandrels of the arch are two larger figures of prophets, each with the right arm extended pointing to Christ.

M. Vitet observes of this church :—

“This is one of those churches rebuilt and adorned with mosaic pictures by Pope Paschal I., A.D. 817—824, the other two being *S. Prassede* and *S. Cecilia*. These are by accident better preserved than any other of the ancient mosaics of Rome ; the scenes are more complete and the subjects more varied, and whatever their faults or imperfections may be, they deserve to be examined with especial care.

“In this church, in the centre of the hemispherical vault of the apse, in the place of honour usually occupied by Christ Himself, we have the Virgin in a *pose* and in conditions entirely new. It is no longer the modest woman standing in an attitude of prayer and adoration, it is *THE VIRGIN* beatified, triumphant, seated upon a throne of gold in the midst of the heavenly court. Legions of archangels and seraphims press round the throne to contemplate *THE MOTHER AND THE INFANT*, whilst Pope Paschal, kneeling on a carpet, holds humbly in his hands one of the feet of the *QUEEN OF HEAVEN*. This scene, although rendered in the most gross manner, without taste, without drawing, without accompaniments, is nevertheless of an imposing effect. The Blessed Virgin thus represented is the prototype of all the beatified Madonnas which were to be perpetuated in Italy for three or four centuries, to the time of Cimabue and Giotto.—Virgins sombre, morose, solemn, with looks oblique but majestic, dressed as empresses, austere as anchorites.

“Towards the approach of the Renaissance, we see them slightly transformed, humanized, without descending from their throne of gold, without renouncing their triumphal dais, always richly dressed, incensed, glorious, but smiling, and embellished with all the enchantments of art. Here austerity still prevails over glory : in spite of her throne, in spite of the commanding position which she occupies, this Madonna is sad ; her features, her expression, her robe of dark

blue, the mantle upon her shoulders, the sombre head-dress à l'*Africaine*, everything is here stiff, severe, narrow ; and as to the angels grouped on the two sides of her throne, they are so lengthy, so slender, so mincing, that one is at first disposed to laugh : it is the principle of spirituality carried to the last degree of exaggeration. However, this excess of boldness and lightness does not fail to produce a very extraordinary effect. But what in this mosaic is more astonishing still than the angels with their wasp-like forms, is the artifice employed by the artist to multiply their apparent number. He does not confine himself to representing those who occupy the first place, he must shew us those that are behind ; and as the luminous circle or nimbus surrounds the head of each angel according to custom, behind the first rank of nimbuses he traces a second, of which only the tops are seen, above that a second and a third, rather less distinct, and so on to the extremity of the picture. The result is in perspective the resemblance of an immense crowd, an effect produced by very simple means, and which at the present day no one would be surprised at in the youngest scholar, but which at a period, and in a work, in which all the laws of art are outrageously ignored, becomes an extraordinary fact.

“Since the sixth century, from mosaic to mosaic, we have met only with figures and objects placed without the slightest regard to optical effect, without the slightest combination of lines, which make the mind perceive more than the eyes see. Now here for the first time, in the very depth of the decadence, this intention is shewn. We must go on to the time of Giotto, or of Fra Angelico, that is to say, we must leap over five or six centuries, to find again the effect of perspective so well conceived as this. We need only see in this attempt a singularity, a remembrance of antiquity revealed by accident, and not drawing any consequences ; the signs of increasing barbarism in this mosaic are not less visible on all sides. The infant Jesus, in the arms of His mother, is of revolting ugliness. The figure of Christ at the top of the great arch before the apse, appears to be standing, it is so tall, and yet He is seated : the garlands of flowers which make the border of the picture, although affecting fulness and richness, are executed in a dry and mean manner ; they partake of the stiffness of the persons. This modest branch of art, the imitation of flowers, which till then had seemed to survive and resist the contagion, is extinguished in its turn, and degenerated as much as the rest.”

A.D. 818. The church of S. PRAXEDE (usually called *Prassede*) was rebuilt from the foundations by Pope Paschal I. There may be said to be two triumphal arches, one on either side of the transept ; the general effect from the nave is rendered very fine by this arrangement, and it is the only one that we have remaining. Over the outer triumphal arch, belonging strictly to the nave, is a group of small figures representing the scene described in the seventh chapter of the Apocalypse. In the centre is the holy city, with Christ and the apostles, the Blessed Virgin and S. Praxede, and S. John with the Book in his hand, within the walls, and the four angels at the gates, towards which a crowd of martyrs carrying their crowns, and saints in white flowing robes, with palm-branches in their hands, are approaching, introduced by S. Peter and S. Paul.

Behind this outer arch is another arch decorated in the same rich manner, which is properly the triumphal arch connected with the tribune or apse behind it, over the altar. Upon this are in the centre the Holy Lamb lying on an altar, with the seven candlesticks, then the four angels, two on each side, and beyond these the emblems of the four Evangelists; beneath these, on either side of the arch, are the twenty-four elders, as described in the Apocalypse. These are also represented in flowing white robes.

On the vault of the apse, or the tribune, is another fine mosaic picture, bearing the monogram of Pope Paschal on the top of the arch. These three mosaic pictures, of A.D. 817—824, are evidently intended to form one whole, and it is the only instance we have remaining of two arches of triumph one behind the other, with the saints on one and the martyrs on the other.

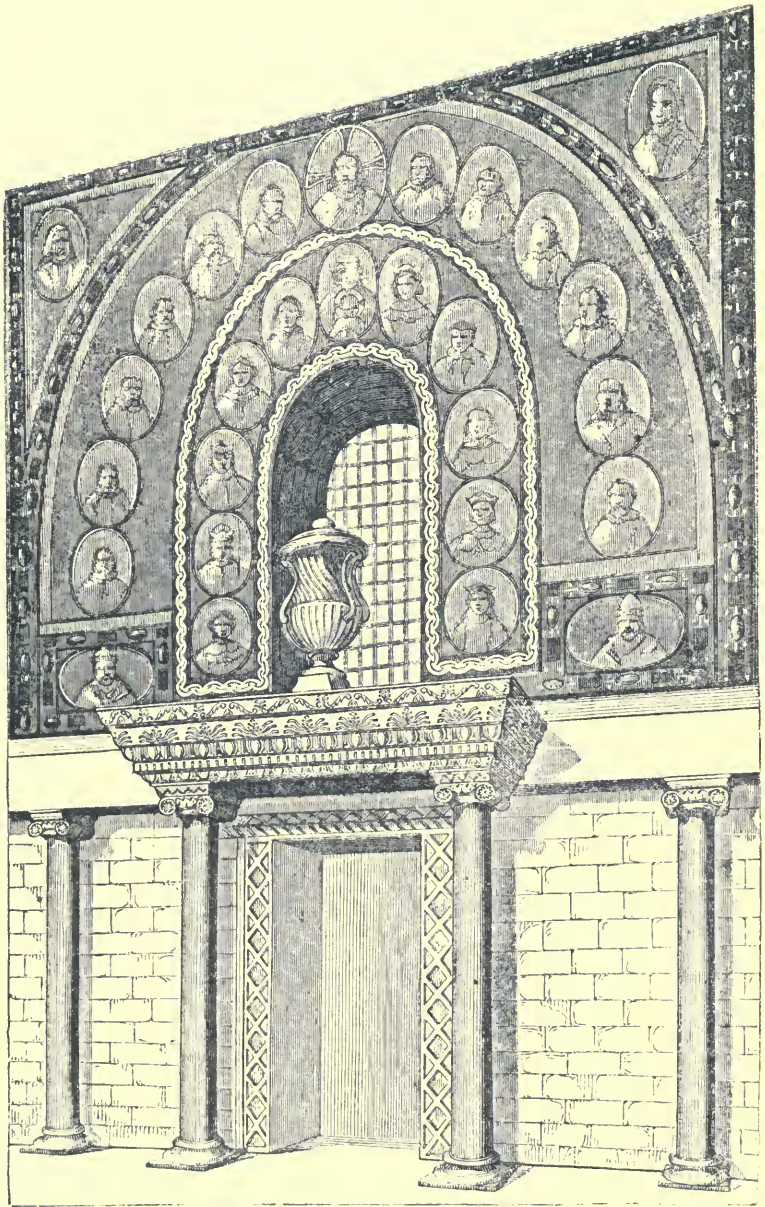
The mosaics on this arch and on the tribune are a close imitation of those at SS. Cosmas and Damian. On the tribune is a fine mosaic, representing in the centre a tall figure of Christ, with SS. Peter and Paul, S. Praxede, Pope Paschal with a model of the church, S. Pudenciana, and S. Zeno. Under the feet of these figures is the river Jordan, and beneath this the thirteen sheep, the central one with a nimbus and standing on a mound, with the holy city at the two extremities of the picture, and under the whole an inscription:—

“EMICAT AULA PIAE VARIIS DECORATA METALLIS
PRAXEDIS DOMINO SUPER AETHRA PLACENTIS HONORE
PONTIFICIS SUMMI STUDIO PASCHALIS ALUMNI
SEDIS APOSTOLICAE PASSIM QUI CORPORA CONDENS
PLURIMA SANCTORUM SUBTER HAEC MAENIA PONIT
FRETUS UT HIS LIMEN MEREATUR ADIRE POLORUM.”

Translation.—“This holy fabric shines decorated with varied metals, in honour of Praxedes, pleasing to the Lord above the heavens, by the care of the sovereign pontiff Paschal, nursling of the Apostolic chair; who burying many bodies of saints, puts them under these walls, that by the benefit of their prayers he may merit to enter the gates of heaven.”

THE CHAPEL OF S. ZENO opens out of the north aisle by a classical doorway of very rich work, consisting of antique fragments, but closely put together, with a very rich entablature carried on two Ionic columns. On the face of the wall, over this doorway and the small window above it, are a series of heads.

The pictures round this arch represent a series of heads and busts, each in a circular nimbus: in the outer circle Christ and the apostles, in the inner one the Blessed Virgin, with the brothers SS. Novatus and Timotheus, and the virgins SS. Praxedes and Pudenciana, and other female saints of that illustrious family. The



Chapel of S. Zeno, A.D. 810.

interior of this chapel is also ornamented with a series of mosaics. In the centre of the vault is the head of Christ in a circle, supported by four angels, with their arms held up above their heads, to fill up the spandrils of the vault. On the right-hand side of this very rich little chapel, under an arch, is the Lamb on a rock, from which flows a stream, at which four stags are drinking. Under this picture are four heads, two of men and two of women; one of the females has a crown and a circular nimbus, the other has a square nimbus and a cross upon her breast; one of the males is in a monk's hood and cowl, the other in lay costume, each with a round nimbus. These seem to correspond with the four heads over the door of S. Pudentiana, and seem most probably intended for the family of Pudens, one of whom must have been supposed to have become a monk, and corresponds to the pastor of the doorway.

Above the arch are full-length figures of S. Agnes, S. Pudentiana, and S. Praxede, with their names, and a small window with mosaics in the jambs. Under the feet of the figures are the flowers of Paradise.

On the left-hand side of the chapel, under the arch, are the heads of Christ and two apostles; over the arch the full-length figures of S. John, S. Andrew, and S. James, with the window and flowers of Paradise as before. Over the doorway within, are S. Peter and S. Paul, on either side of the jewelled throne.

M. Vitet's description of these mosaics is so remarkably good and interesting, that we feel compelled to give it complete; the history of the mosaics of this church would now be incomplete without it:—

“If we now pass to the two other churches decorated by this Pontiff, S. Cecilia and S. Prassede, we find exactly the same style [as at S. M. in Donnica], or to speak more correctly, the same barbarism. Must we give proof of this? We hesitate, doubting between the satiety which such works give, and the curiosity which is excited by great remains of the past, however bad they may be. We cannot forget that these mosaics of Paschal I., bearing his name, or at least his monogram, are recommended to our notice, both as authentic examples of the most extreme decadence of art, and as considerable portions of a system of decoration of which we have usually the most miserable fragments.

“This is true especially of S. Prassede; one can find nowhere, except at Venice and at Ravenna, so many mosaics in the same edifice. It is not only the apse and the arch of triumph joining on to it, but another large arch belonging to the nave, and a chapel complete with its vault, which are here entirely covered with this brilliant and bold casing, as with tapestry. We thus understand why it is the custom, in order to give strangers an idea of mosaic decoration, to take them to S. Prassede. The effect of this great whole is most imposing, the effect entirely of decoration, independent of the character and value of the objects represented. If the eyes are not charmed, they are at least dazzled, and it is only after some

study that we are aware of the feebleness and coarseness of the work, and that we feel a sad surprise at this great degradation of art.

“Thus the two sainted daughters of the senator Pudens, by a singular chance, are the patronesses of the two sanctuaries, in which the art of Christian mosaic shews itself in the greatest perfection, and in the last degradation. Perhaps barbarism in art went a little farther at a later period, but nowhere else can we judge as at S. Prassede of the progress of decay; nowhere can we measure so exactly the space that it has passed over, especially after the sixth century, after the definite triumph and the decisive influence of the barbarians. The term of comparison is easily seized: the apse and the great arch of triumph in the church are decorated in the same manner as in the church of SS. Cosmas and Damian. It is not only a free imitation, a remembrance, an idea; it is a literal reproduction, or at least what is intended to be so. The author of the mosaic of the ninth century has possibly taken for his model that of the sixth, with the full intention of repeating each feature of the whole and the smallest details. The only variation which he has permitted himself, and which he imposed on his programme, is to substitute for the brothers Cosmas and Damian the sisters Prassede and Pudentiana, for the Pope Felix IV. the Pope Paschal I., for S. Theodore S. Zeno. Besides these, nothing is changed; it is the same subject, the same composition, the same number of persons, the same attitudes, the same arrangement. At the two extremities of the picture we find the same two palm-trees, and at the top of one of these palm-trees the same fantastic bird, with luminous glory,—a kind of phoenix, a symbol of the resurrection and of immortality. The accessories, and even the borders, are not less faithfully copied; and under the principal picture, in both cases, is a sort of prolonged frieze, terminated at the two ends by the miniatures of the two holy cities, Bethlehem and Jerusalem. The twelve Apostles and their Divine Master are in both churches symbolized under the form of sheep. Here then are two pictures traced one from the other, and which ought consequently, even with the interval of five centuries, to be alike, or very nearly so. Let us admit that the more recent, like all copies, might be expected to have less freedom of touch, more heaviness, more softness, less accentuation, in the execution; still does it not seem that at first sight the general effect ought to be the same. On the contrary, at first sight, the resemblance escapes our notice; we do not discover it without reflection, nor without some effort. Never, at first sight, could you believe that there is the direct parentage and filiation which we have established. Whether it was from inability to copy exactly, from the wish to innovate and follow his taste or the taste of his age, even while proposing to follow in the steps of another, the imitator in the apse seems to have acted with the head only; the differences are more striking than the resemblances.

“Already *bizarre* in the original composition, the persons become in the copy still more extraordinary. There is a meagreness, a sadness, a slenderness of form, a narrow and angular configuration, an air of being savage, uncultivated, petrified, which seems to make a distinct species of man; and as for the sheep on the frieze, already having little life and being poorly drawn in the original, they lose in the copy all character of the ovine race; they are like children’s toys, small horses of wood badly cut.

“You almost touch then with the fingers, you measure with the eye, the progress of the fall of art, in comparing these two apses. The same idea, the same composition, the same materials, the same profusion of stones, and of vitrifications, gilt and coloured, and yet quite a different effect: you are in another

world, a degree lower in the scale of existence; you feel as if out of the bounds of civilization. And comparing the two apses only is a small part, the contrast is still more striking if you include the two arches. In the church of SS. Cosmas and Damian, the decoration of the great arch is very superior to that of the apse. The scene is grand; it is the picture of the fourth chapter of the Apocalypse, a subject then new, for neither in the Catacombs, nor in the sarcophagi, nor in any public decorations of the fourth or early part of the fifth century, do we find any trace of this mystic imagination. The scenes represented in the great arch of S. Maria Maggiore, for example, are purely historical, scenes taken from the Old or New Testament. The visions of S. John had not yet been painted, [with the exception of the holy Lamb on the throne in the arch of S. M. Maggiore—and the heavenly Jerusalem at S. Pudenziana(?)]. In the middle of this century we have it in the arch of S. Paul, and in the following centuries it became the usual and obligatory decoration of churches. The mysterious throne, the throne of the Lamb, the seven candlesticks, the four fantastic animals, symbols of the four Evangelists, the four-and-twenty elders offering with enthusiasm their crowns to the Lamb,—such was the text which the semi-barbarous mosaicists had to represent. They succeeded marvellously, to judge from the modern restorations at S. Paul's, and by what remains of the arch of Cosmas and Damian. The four angels standing with candlesticks and chanting the praises of the Lamb, are remarkably well conceived; they have fire, grandeur, a certain animated system, which is distinct from the ancient calm without falling into agitation, an original character well suited to the subject, something powerful, and aerial at the same time. The copies of these same four angels on the arch of S. Prassede are only four miserable cherubims, and the rest of the scene is as miserably translated.

“It must, however, be admitted that this translation has one merit: it fills up a great vacuum. The church of SS. Cosmas and Damian has been *restored* at some period now remote, and the *restorer* in strengthening the piers of the great arch has brutally concealed by great masses of masonry a good half of the decorations of these piers, especially the four-and-twenty elders, divided into two bands, twelve on one side and twelve on the other. Of these two groups, in which the figures were arranged in fours, there remains on each side only a fragment of drapery, and an end of an arm carrying a crown. These fragments would not be intelligible without the help of the great arch of S. Prassede, where the whole scene remains perfect, presenting a very singular effect,—the violent movement, the convulsive action, the great flowing agitated robes of these elders; and what is still more strange, they all at the same time make the same movement, take the same position, hang their robes in the same manner, and keep an exactly equal distance from each other. No soldiers performing their exercise could execute a movement together with the same precision.

“Perhaps in the great arch of SS. Cosmas and Damian, the same scene was rendered rather more freely; we may suppose so, because at S. Paul's the restored arch of S. Placidia has the elders arranged in the same manner, but in attitudes sensibly more moderate, more supple, less brusque; but the general effect is not less the same, for there also the action is uniform, and the movement simultaneous. . . .

“The idea of representing a crowd of persons acting simultaneously has a reminiscence of archaic works in Greece, in Egypt, and in Assyria.

“We might point out other singularities in the mosaics of S. Prassede, especially in the great arch of the nave, which is covered, like the arch of triumph,

with scenes from the Apocalypse. A crowd of persons is there represented divided into groups, choirs also, but choirs in repose, not in action. The artist wished to represent a compact crowd, and God knows how he has succeeded: his perspective is even more rude than that of his brother at S. M. in Domnica. It is evident that the great arch of the nave is the most completely barbarous in the church. Certain parts of the chapel of S. Zeno, especially the vault, shew, by the side of miserable attempts, some remains of a more elevated decorative feeling; whilst for the great arch nothing compensates for the platitude of thought and feebleness of execution.

“Do not let us enter S. Cecilia; we could only repeat what we have said. It is the same influence, always Paschal I., and the same taste, the same forgetfulness of the human frame, the same disparity between the richness of the costumes, and the deformity of those who are clothed in them.

“One word more only, to say that there is in Rome still another church decorated by the successors of Paschal, the church of S. Mark, adjoining to the palace of Venice, which possesses unquestionably the most barbarous mosaic in Rome: this kind of superiority cannot be refused. It is the last word, the *ne plus ultra*, of the ninth century. All respect for any kind of rule, all antiquity of expression, all notion of order and beauty, have disappeared from this work, which is almost unique of its kind. The meagreness of the figures, the lengthening of the bodies, the retrenchment of the draperies, cannot be carried farther.”

A. D. 820. THE CHURCH OF S. CECILIA, beyond the Tiber, was built from the foundation by Paschal I., and restored by Clement VIII. The mosaic of the tribune, or apse, bears the monogram of Paschal; it represents the figure of Christ, blessing in the Oriental manner, with three fingers erect;—from this and from the vestments, and the style of drawing, it appears to have been the work of Byzantine artists;—to the right of Christ are S. Paul, S. Agatha, and the donor, carrying the model of the church, he has a square nimbus, to shew that he was living at the time; under their feet are the thirteen sheep, with the two holy cities; to the left S. Peter, S. Cecilia, and a symbolical figure of the Church.

A. D. 828. THE CHURCH OF S. MARK was founded in 337, by Pope Mark I., rebuilt by Hadrian I., and adorned with mosaics in 774; but entirely rebuilt and again ornamented with mosaics in 828, by Pope Gregory IV. Nothing can well be more decided upon this point than the words of Anastasius^o, who was living at the time. The name of Gregory is also introduced, in the form of a monogram, in the border over the principal figure, and the inscription at the foot is still more decisive^p. The drawing and colouring

^o “A fundamentis prius eiecit et postmodum novis fabricis totam ad meliorem cultum, atque decorum perduxit, absidamque ipsius prænominate Basilicæ musivo aureis superinducto coloribus

cum summa gratulatione depinxit.”

^p VASTA THOLI FIRMO SISTUNT FUNDAMINE FULCRA, GREGORIUS, MARCE EXIMIO QUI NOMINE QUARTUS.

of the figures is also of the ninth century, yet this mosaic is commonly attributed to the eighth. The subjects are,—on the vault of the tribune seven figures, with the Jordan and sheep under their feet, and the inscription; the central figure is Christ in the act of benediction after the Greek form, on his right hand S. Felicissimus, S. Mark the Evangelist, and S. Gregory carrying the model of the church; on his left St. Mark the Pope, S. Agapetus, and S. Agnes, each with the name inscribed under the feet; the sheep are, as usual, twelve, with a central one raised on a rock, and with a nimbus on which are the Greek letters X. P. T., arranged in the form of a cross, the P over the head; at the two extremities are Jerusalem and Bethlehem, with their names inscribed. Over the arch of triumph is the bust of Christ, with a cruciform nimbus, and the four evangelistic symbols; and in the spandrels on the sides of the arch figures of S. Peter and S. Paul, the right hand of each extended, the left clasping a scroll or book. The whole has the character of Byzantine art⁹.

A.D. 858. The church of the Blessed Virgin Mother. The original name of this church in the ninth century was S. Maria Antiqua; this was changed to S. Maria Nova: in the sixteenth it was rededicated in honour of S. FRANCESCA ROMANA, a Roman matron of the fifteenth, and it is now generally called by that name. It was entirely rebuilt by Pope Leo IV., and adorned with mosaics, as is distinctly stated by Anastasius^r. The principal figures on the vault of the apse are,—the Blessed Virgin seated on a throne and richly attired, in her left arm the Christ, as a little man, not as an infant, on her head a crown of Byzantine form; on her right S. James and S. John, on her left S. Peter and S. Andrew, each with his name under his feet: all the figures are under the arches of a small wall-arcade; the central arch, over the head of the Virgin, is ornamented with jewels, the next on either side with the billet (the earliest example of this ornament we remember to have met with), the two outer arches with a scroll ornament; the pillars or shafts have a twisted ornament on them, the capitals are a rude and barbarous attempt at Ionic, and the bases are ornamented with foliage and panels. The character of the work is altogether Byzantine. The passage quoted in the note is from the Life of Pope Nicholas I., A.D. 858—868, and demonstrates that the church, which had been rebuilt by Pope Leo IV.

⁹ See M. Vitet's remarks on the mosaics of the time of Paschal and Hadrian, in a previous page, under the head of S. Prassede.

^r "Ecclesiam autem Dei Genitricis, semperque Virginis Marice, quæ primitus antiqua, nunc autem nova vocaba-

tur, quam Dominus Leo IV. Papa a fundamentis construxerat, sed et picturis eam decoratam iste Beatissimus Prasul pulchris, et variis dipingi coloribus, augens decorem, et pulchritudinem, corde puro ornavit speciebus."

ten years before, was decorated with mosaics by Pope Nicholas I., and the work shews that Greek artists were then employed at Rome. It is believed to be the earliest example in Italy of the practice, afterwards so common, of placing each of the figures under a separate ornamented arch, serving as a canopy, and the origin of the ornamental niche.

M. Vitet observes :—

“That this mosaic is very barbarous need not be stated, considering its date. The principal figure is that of the Virgin, placed in the centre of a half arch, and one of the most hideous that can be imagined; and yet there is in this work a singular mixture of good and bad, a special type, strange novelties, breathings of hope, promises for the future. The composition, for example, is of a kind unknown previously, at least in the west; the followers of the Blessed Virgin are represented each under a semicircular arch, and carried on two columns, detaching themselves from the gold ground. This design is very common in the twelfth century, but becomes extraordinary by its primitive appearance here. Let us not forget to observe the Oriental magnificence of the costumes; the coiffure, almost Phrygian, of the Madonna; and a sort of tent in the form of a cockle-shell, which spreads over all the upper part of the mosaic, as if to shelter the persons. [The same occurs at S. Paul’s, at the end of the fifth century, and at S. Maria in Trastevere, in the twelfth.] This *retarium*, surrounded by garlands, is not of a very pure taste, it has something analogous to certain refined essences which we find at Pompeii, and even to certain fantasies of the Pompadour style in France. We say, therefore, that although barbarism is not excluded from S. Francesca Romana, it permits at least a certain boldness, and obeys certain wants, if not yet of progress, at least of change.”

After the close of the ninth century we have an entire blank for two centuries, during which not a single mosaic picture remains at Rome, or at least has been noticed; the art appears to have taken refuge entirely at Byzantium. At Rome the tenth and eleventh centuries were a period of perpetual civil war and destruction, and we have no buildings remaining of that period, and scarcely any notices that any were erected. In other parts of Italy, and indeed of Europe, things were not much better in the tenth century; nearly the whole of Europe was overrun by hordes of uncivilized barbarians, and there seems to have been everywhere an interval of at least a century between the utter ruin of Roman art and the beginning of the revival, which was grounded on the imitation of Roman remains; during that century there seems to have been everywhere almost an entire cessation of building in stone, and of all the arts of decoration. The revival began earlier in some places than in others: it may be dated generally from the beginning of the eleventh century, and Rome appears at that time to have been rather behind than in advance of the rest of Europe, and has always continued so.

TWELFTH CENTURY.

Some of the best mosaics of the twelfth century are those in the church of *S. MARIA IN TRASTEVERE*, or that part of Rome which is beyond the Tiber, rebuilt or restored by Pope Innocent II. in 1130—1143. On the exterior of the façade, in what we should call the west front, but which at Rome is by no means always west, is a representation of the parable of the wise and foolish virgins. In the centre is the Blessed Virgin on a richly-ornamented seat, with the infant Christ at her breast; on either side are five female figures, richly attired, and with the nimbus; each of the five on the right hand has a crown on her head and a lamp in her hand with a flame: on the left three are ignorant copies of these, part of some repairs of a later time; the other two are genuine, these have no crowns, and no lights in their lamps*.

On the hemispherical vault of the apse, or tribune, and on the arch of triumph in front of it, are other mosaics: that on the vault is very remarkable in many ways, and the subjects alone would mark its late date. In the centre are the figures of Christ and the Virgin Mother seated on the same throne, the Virgin to the right; Christ has His right hand on the shoulder of His mother, and in His left holds a book with this inscription,—*VENI ELECTA MEA ET PONAM IN TE THRONUM MEUM*. The Virgin holds a scroll, on which is this inscription,—*LEVA EJUS SUB CAPITE MEO ET DEXTERA ILLIUS AMPLEXABITUR ME*. Three saints stand to the right of Mary, and four to the left of Christ: next to the Virgin is Pope Calixtus I., with his name inscribed; then *S. Laurence*, and last Pope Innocent II., with the model of the church, as the restorer. Nearest to Christ on the left is *S. Peter*, then Popes *Cornelius* and *Julius*, the patrons of the previous church, and *Calepodius* the priest, whose relics, with those of Pope *Cornelius* and *Julius*, were deposited in this church. At the top of the vault is a half-rose, on which are the cross, the lamb, and the hand of the Father holding a crown over the head of Christ. Under the principal picture are the twelve sheep, with *Jerusalem* and *Bethlehem* at the two extremities, and the Holy Lamb in the centre standing on a hillock, from which flow the four rivers of Paradise.

* In the mosaic pictures on the façade representing the parable of the wise and foolish virgins, of the five figures on the left hand of the Virgin, two have no crowns on their heads, and

no lights in their lamps, the other three have them. This is supposed by some to signify that the lamps are in the act of going out, and not all gone out.

Under the picture is the following inscription :—

“ HEC IN HONORE TUO PRAEFULGIDA MATER HONORIS
REGIA DIVINI RUTILAT FULGORE DECORIS,
IN QUA CHRISTE SEDES MANET ULTRA SECUILA SEDES :
DIGNA TUIS DEXTRIS EST QUAM TEGIT AUREA VESTIS
CUM MOLES RUITURA VETUS FORET, HINC ORIUNDUS
INNOCENTIVS HANC RENOVAVIT PAPA SECUNDVS.”

Round the arch are—at the top, the Cross with A and Ω, then the seven golden candlesticks (Rev. i.), and the emblems of the four Evangelists ; below, on either side, Jeremiah and Isaiah, each carrying inscriptions. Isaiah has from cap. vii. 14—ECCE VIRGO CONCIPIET ET PARIET FILIVM ; and Jeremiah has on a scroll—CHRISTVS DOMINVS CAPTVS EST IN PECCATIS NOSTRIS^t. Beneath the feet of the prophets are two figures holding tapestry strewed with flowers, and in the middle of each a vase and two doves.

On one side of the figure of Isaiah is a palm-tree, with the phoenix perched upon it ; on the side of Jeremiah is a bird enclosed in a cage, a symbol of Christ captive for our sins.

The figure of Christ has the cruciform nimbus, with jewels ; the Virgin has the nimbus : of the symbolical figures, two have the nimbus, the other two have not ; the prophets and saints have none, shewing how entirely capricious the use of the nimbus was, and that there is no rule for it, as similar figures, in many other mosaics, have the nimbus.

M. Vitet makes the following remarks on these mosaics :—

“ These mosaics are not all of the same age or of the same character ; those of Pietro Cavallini, works of the fourteenth century, are compositions of a high order of merit, quite equal, if not superior, to the pictures and frescoes the best known and the most celebrated of the same period. But let us first speak of the earlier mosaic pictures here, of the beginning of the twelfth century, of those which decorate the vault of the apse and the arch of triumph, and a part of the exterior of the façade. We have here a large frieze, coloured, and prolonged the whole length of the front, representing the parable of the wise and foolish virgins, exposed to the injury of the weather ; this mosaic has had to submit to frequent restorations, sometimes not very intelligent ones, from which the work has suffered considerably. Nevertheless it is well conceived, with great simplicity. The design, though rather too symmetrical, is not stiff ; the *pose* of the figures is varied, the movements natural ; the ten young women, and The Virgin who presides over them, placed in the middle upon a seat of honour, do not want elegance and charm ; you feel that you are before a work satisfying your eyes and your reason. . . . In the interior, remark especially the Madonna, splendidly dressed as a true Queen of the East, seated by the side of her Son, and on the same throne. It is one of those figures that dwell upon the memory ; her *pose* is really beautiful, and her countenance of a sweetness quite Christian, with almost the purity of features of an antique. It is a type of ancient Greece, in the costume of a new

^t There is no such text in Jeremiah, The allusion is probably to Galatians ii. 17—“ Christvs peccati minister est.”

Greece. To understand our astonishment at the first sight of this, we must remember the Madonna at S. Francesca Romana, the most barbarous, it is true, of all the figures that surround it, while here, on the contrary, the other personages are not of so high a style of art as the Madonna. But they are all free from the rôle of barbarism, they have really human figures; the contrast is striking, the distance is immense, and remember that we are not yet in the middle of the twelfth century, that is to say, a hundred and thirty years before Cimabue, and a hundred and fifty before Giotto. Do you understand the precocity? Why is this mosaic art revived thus suddenly? Why is it in advance even of painting? From whence does this light come? The cause, more or less hidden, of the most inexplicable effects can generally be found somewhere. If we turn our eyes to the East, we shall there find the mysterious guide of this renaissance, a lighthouse from afar, unequal and often eclipsed, but which alone by a jet of its light can dissipate our darkness. . . .

“Leo, Bishop of Ostia, relates, when the Abbot Didier, A.D. 1066, wished to decorate the interior of his great church at Monte Cassino, and to pave the floor with marble of different colours, he was obliged to send to Byzantium for workmen skilled in the art of mosaics, and of incrustations. ‘These strangers did wonders,’ says the chronicler; ‘the figures of these mosaics seemed living, and the pavements by the variety of stones of all colours imitated a parterre of flowers.’ Then he adds that the genius for these two arts had been extinct in Italy for five hundred years, and that wishing to revive it, and to prevent its disappearing again, the abbot by his prudence and wisdom inspired by God, attached the masters whom he had brought to himself, and charged them to instruct the young men of the monastery in their secrets.”

In the church of S. PETER AD VINCULA the mosaic figure of S. Sebastian is of the twelfth century, not of the seventh, as stated by Ciampini, followed by the modern archæologists both of Italy and Germany, by whom it is said to have been placed here by Pope Agatho, A.D. 680^u. This is proved by the costume of the figure, the style of drawing, and other accessories. He is here represented as a man of mature age, although he is usually represented as young, with a nimbus round his head and the crown of martyrdom in his hand; he has short hair and beard, and is habited in a rich dress, partly concealed by a cloak fastened over the right shoulder by a brooch, or fibula, but shewing below it trousers tight in the legs terminating at the ankles, the feet in slippers; his name is inscribed on the background. The altar was founded in the seventh century, but there is no mention of a mosaic at that period, and it may very well have been added afterwards.

^u This date rests upon the rather doubtful authority of the notes to Ciaroni's Lives of the Popes, made by A. Victorelli in the edition of 1630, and the Annals of Baronius, professedly taken from Paulus Diaconus. This may be admitted as evidence, that a mosaic pic-

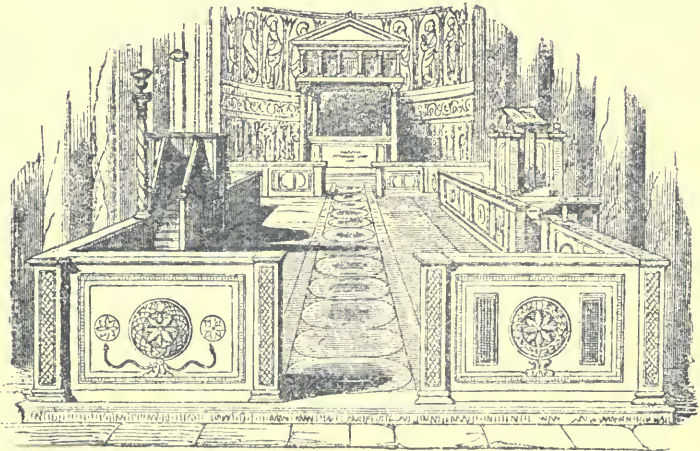
ture of S. Sebastian was erected in the time of Agatho, but it is no evidence that it has not been renewed. Unless the costume and style of drawing of the seventh century were identical with those of the twelfth, this mosaic picture can hardly be referred to that period.

THIRTEENTH CENTURY.

The great church of S. PAUL OUTSIDE THE WALLS was destroyed by fire in 1823, and the present work there is almost entirely modern imitation. But some fragments of the old mosaics are preserved in the entrance hall, between the monastery and the transept of the church; these belong to the time of Pope Honorius III., A.D. 1216—1227. They consist chiefly of the heads of S. Peter, S. John, and S. James, with some fragments of the background, in which there are birds mixed with foliage on a gold ground. The vault of the apse and the arch in front of it have been restored, and the mosaics imitated, but they are modern work.

The church of S. CLEMENT is a very remarkable one in every way, and contains some fine mosaics. It is said by tradition to have been founded on the site of the house of S. Clement I., pope and martyr, A.D. 91—100, and it is certain that there was a church here in the fifth century, but it was several times rebuilt. The upper part above the level of the present road appears to have been almost destroyed during the civil wars of the tenth and eleventh centuries, and rebuilt at the end of the twelfth or beginning of the thirteenth.

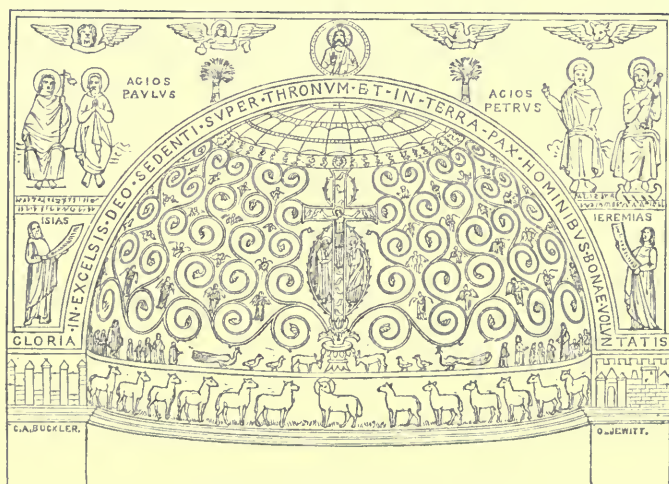
The existing church is richly ornamented with mosaics of the thirteenth century. The floor is covered with a tessellated or mosaic pavement of the pattern which is very common in Rome in the



Choir of the Church of S. Clement.

thirteenth and fourteenth centuries, and which is known as “Opus Alexandrinum.” The choir is enclosed with a low marble screen, which is evidently older than the present church, and has been taken

to pieces and re-arranged on a different plan to what it was originally made for, as several of the panels have been cut in half, turned inside out, and replaced in a different position, the patterns not fitting the present arrangement. The screen is formed of slabs of white marble, about three feet high, and covered with patterns in low relief: it is work of the ninth century, preserved from the old church and used again in the new one, but newly arranged. The two umbones and the great paschal candlestick have evidently been introduced at the latter period, as they do not form part of the old arrangement, and are not work of the same time as the screen; the slabs are also richly ornamented with ribbons of glass-mosaic of the thirteenth century, inserted in them, the work of artists whose names are well known, and are recorded by inscriptions in several places. The ciborium or canopy over the altar is debased Roman work of the twelfth century. On the arch and vault of the apse, or tribune, is a fine mosaic picture, also of the thirteenth century, and the work of Greek artists from Byzantium, as is evident from the inscriptions.



Tribune, or Apse, S. Clement's, c. 1250.

At the crown of the arch is a half rose, or scallop-shell, with a cross, the Holy Lamb, and the hand of the Father holding a crown over the head of the Saviour, who is represented on the cross in the centre of the picture. This crucifixion is attended by S. Mary and S. John, and on the arms of the cross are twelve white doves, symbolical of the apostles. The foot of the cross is hidden by a bush rising from the mound, or Calvary, on which it is placed, from which flow the four rivers of Paradise; two stags are drinking from

these rivers, in allusion to Ps. xlii. 1, "As the hart panteth for the water-brooks," &c. From the bush, branches spread on each side of the cross over all the surface of the vault, in the elegant flowing lines usual in work of the thirteenth century. On the upper branches are birds, and on the lower ones genii mounted on dolphins; beneath the branches are groups of figures representing man, woman, and child; then on the surface of the earth, shepherds with their flocks, water-birds, and a dolphin, symbolical of the birds, beasts, and fishes. Among these fanciful enrichments are the figures of the four great Doctors of the Church, S. Jerome, S. Augustine, S. Gregory, and S. Ambrose, who are represented as seated and writing, with their names inscribed.

On a zone or band at the foot of this picture are the usual twelve sheep, with the Holy Lamb in the centre, and at either end Jerusalem and Bethlehem. Between this zone and the principal picture, is this inscription relating to the relics here deposited:—

✠ ECCLESIAM CHRISTI VITI SIMILABIMUS ISTI.
 ✠ DE LIGNO CRUCIS JACOBI DENS IGNATII QUE IN SUPRASCRIPTI RE-
 QUIESCUNT CORPORE CHRISTI.
 ✠ QUAM LEX ARENTEM SED CRUX FACIT ESSE VIRENTEM.

The picture is surrounded by a border of flowers and fruit, and on the top or keystone of the arch is the monogram of Christ, with the usual Greek letters Λ and Ω . On the face of the arch is represented a bust of Christ, with the right hand in the attitude of blessing, and the left holding the Book. The symbols of the four Evangelists are arranged on the sides, half hid in clouds: the lion and the ox each hold a book, the angel and the eagle each a crown.

Over the lion of S. Mark are figures of S. Paul, with his name inscribed, AGIOS PAULOS, and S. Laurence, inscribed DE CRUCE LAURENTI PAULO FAMULARE DOCENTI. Lower down is the Prophet Isaiah, with his name inscribed, ISAIAS, and holding a book open, on which is written VIDI DOMINUM SEDENTEM SUPER SOLIUM, (cap. vi. 1.) The corresponding group is S. Peter and S. Clement, both seated; S. Peter has the right hand raised, in the attitude of speaking, his left holds a book, with the inscription, AGIOS PETROS; S. Clement points with his right hand to the anchor which he holds in his left, the emblem of his martyrdom, which is also indicated by a boat and two dolphins at his feet. The inscription is, RESPICE PROMISSUM CLEMENS A ME TIBI CHRISTUM. Lower down in the picture is the Prophet Jeremiah, standing, his name over his head, JEREMIAS, holding an open book, in which is inscribed, HIC EST DOMINUS NOSTER, ET SUSTINEBIMUS ILLUM.

It may be noticed that the nimbus of S. Paul is cruciform; the angel and the eagle have the nimbus, the rest have not.

The church of S. JOHN LATERAN is said to have been founded by Constantine, but was entirely rebuilt by Pope Nicholas IV., 1288—1294, and a great part of it was again destroyed by a great fire in 1307. The apse, however, was preserved, with its mosaics, which had been begun at the expense of Pope Nicholas by Jacobus de Torrita and Jacobus de Camerino, and finished by Gaddo Gaddi after the fire. The subjects are similar to those at S. Clement. The figures represented are the Pope Nicholas IV., S. Francis of Assisi, S. Peter, S. Paul, S. John Baptist, S. Antony of Padua, S. John the Evangelist, and S. Andrew. Under the feet of S. Peter is this inscription: JACOBUS TORITI PICT. HOC OPUS FECIT. This artist was a brother of the Order of S. Francis, and he executed also the mosaic behind the altar in the church of S. John at Florence. Below the picture is this inscription: EXTERIOREM ET ANTERIOREM RUINOSAS HUIUS SANCTI TEMPLI A FUNDAMENTIS REEDIFICARI FECIT ET ORNARI OPERE MOSYACO NICHOLAUS P.P. IIII. FILIUS BEATI FRANCISCI SACRUM VULTUM SALVATORIS INTEGRUM REPONI IN LOCO UBI PRIMO MIRACULOSE APPARUIT QUANDO FUIT ISTA ECCLESIA CONSECRATA ANNO DOMINI MCC. NONAGESIMO. The figures of the other Apostles are arranged on the surface of the arch, and at their feet on either side are small figures of the two mosaicists, represented as kneeling on the ground at their work, with the implements of their art, and their names inscribed. This mosaic was repaired in the seventeenth century, as appears from another inscription, ALEXANDER VII., P.M., LABENTEM ABSIDEM REPARAVIT, ORNAVIT ANNO MDCLXIII.

In the apse or tribune of the church of S. MARIA MAGGIORE is another series of fine mosaics, of the same date and by the same artists as those at S. John Lateran, but here the principal subjects are the life and coronation of the Virgin; most of the figures are the same, with the addition of the Cardinal Jacobus de Colonna. The figure of Christ is of colossal dimensions, those of the Apostles very tall, the other saints about half the size, and the two artists quite small, and humbly kneeling on their knees. Each of the figures has the name inscribed, and in the root of a tree is the date 1295. All the saints have the nimbus. This apse or tribune was rebuilt and ornamented with mosaics by Pope Nicholas IV. in 1288—1290.

* Another very beautiful mosaic was placed on the exterior of the principal façade in 1292—1307, and is still preserved, though

partly concealed by the modern front^v. It is one of the finest mosaic pictures in Rome, and though it has been considerably repaired and is partially concealed, it is on the whole in fine preservation. It is divided into two parts by a large circular window, the tracery of which has been cut out, but which formed part of the original design, and is supported on each side by the column of the Colonna family, who erected this mosaic. A small round window with its quatrefoil tracery is preserved on each side, and is interesting as an example of the Italian Gothic of the period, with the mosaic pattern on the jambs. On the left-hand side of the picture are the Pope and the Senator, each asleep on his couch and dreaming. Over the Pope is the Madonna sending down a stream into his ear. The representations of the costume and furniture of the period are valuable. On the right hand of the picture is the miraculous fall of snow and the plot of ground covered with snow, an architect with his rule indicating that this is the site of the church. It is the work of Philip Russuti, who began it in 1299, and he has inserted his name and the date at the foot of it.

On the tomb of Cardinal Gonsalvus in this church is a mosaic representing the Blessed Virgin with the infant Christ, the Bishop of Albi, S. Matthias, and S. Jerome. These inscriptions are engraved on the marble :—HIC DEPOSITUS FUIT QUONDAM DOMINUS GUN-SALVUS EPISCOPUS ALBANENSIS ANNO DOMINI M^o. CC^o. LXXXVIII. (A.D. 1299.)

HOC OPUS FECIT JOHANNES MAGISTER COSMATI CIVIS ROMANUS.

Of the *pattern* mosaics before mentioned we have some fine examples remaining in the church of S. Nicolas at Pisa, 1250; the pavement of the cathedral at Lucca, and at Ravenna, in the cathedral, 1266; the church of S. Pantaleone, and its pulpit by Nicolo Rufilo, 1272, and the tomb of Lucca di Savelli; on the pulpit in the Ara Cœli at Rome, 1266, the style of which is exactly like those in S. Clement; in the façade of the church at Civita Castellana, and of the cathedral at Orvieto, said to be of 1290—1300, but appearing later.

Ribbons of mosaic are also very freely used in Rome in the work of the thirteenth century, round the borders of slabs of porphyry, on marble seats, on ciboria, on canopies, and in many other situations.

^v It can, however, be better seen in some respects, on this account, as it now stands on the *loggia* over the porch, and there is a good staircase to it.

About the middle of the thirteenth century some Roman mosaicists were brought over to England by Henry III., for the purpose of enriching the shrine of Edward the Confessor in Westminster Abbey, and some of their work may still be seen upon it, though much mutilated. They also laid down the fine tessellated pavement on the platform for the high altar in the same church, which is in good preservation, and can be seen when the smoke and dirt are washed off, but is scarcely visible on ordinary occasions. They also laid down similar pavements on the altar platform at Fountains Abbey, and in the small church of S. Margaret, near Ripon, Yorkshire. It is very possible that they laid down other pavements in England, but these are all that we are acquainted with.

The ciborium or canopy over the altar in SANTA MARIA IN COSMEDIN, is elegant Gothic work of this period, and ornamented with mosaic patterns, probably by Magister Cosmatus. That of S. Cecilia-in-Trastevere is also very elegant and of similar character, and of the same period.

In S. PETER'S, OR THE VATICAN, is a celebrated mosaic, called the Navicella, or the little ship, originally executed by Giotto in 1298, and his design appears to have been tolerably well preserved in the copy we now have. The subject is Christ walking on the water and saving S. Peter, and in it are represented the fury of the winds and waves, and of the evil spirits who surround the vessel. Although the design has been copied, it is hardly probable that any portion of the original work exists after the numerous changes the picture has undergone, of which the history has been preserved by Baldinucci. It was originally placed in the atrium, paradise, or smaller cloister at the entrance of the old church. Paul V. removed it to a wall above the staircase, in 1617, with the help of Marcello, Provincial of Ceuto, who restored it in several places. But as, in this situation, it was exposed to the weather and was fast becoming deteriorated, Urban VIII. removed it to the interior of the church, over the principal doorway, in 1639. It was restored by Innocent X. to the spot where it had previously been placed by Paul V. Subsequently Alexander VII. removed it again to the new porch, and had it entirely restored by Orazio Mamutti Sabino in 1670-76, who in fact made a new mosaic picture from the old design. A drawing of it, which was made before it was removed, is preserved in the church of the Capuchins. It is a more faithful representation of the work of Giotto than the existing mosaic.

On the Caelian Hill in Rome, near the church of S. Maria in

Domnica, over the door of a monastery which was formerly an establishment of the Order of the Holy Trinity for the Redemption of Captives, is a circular medallion of mosaic work on a gold ground, protected by an arch of white marble. The subject is the Saviour seated, drawing captives to Him with each hand; one of the captives is a negro in chains, the other a white man carrying a cross, with chains at his feet. The inscription is, *SIGNUM . ORDINIS . SANCTÆ . TRINITATIS . ET CAPTIVARUM*; and on the marble is engraved,—

MAGISTER JACOBUS CUM FILIO SUO COSMATO FECIT HOC OPUS.

On the tomb of Bishop Durantus, in the church of Maria sopra Minerva, is a mosaic, with figures of the Virgin, a bishop, and S. Dominic, with the inscriptions,—*HOC EST SEPULCHRUM DOMINI GULIELMI DURANTI EPISCOPI MIMATENSIS ORD. PRÆD.*

JOHANNES FILIUS MAGISTRI COSMATI FECIT HOC OPUS.

In Rome there are some curious examples of the application of this art to the purpose of tombs made flat in the pavement, in a similar manner to those made of tiles in France and England. In the church of S. Laurence, or S. Lorenzo f. m., is a mosaic tomb supposed to be of this period, representing two knights on horse-back with shields, lances, and flags, and the horses' trappings all covered with armorial bearings; the helmets are small, plain, and fitting close to the head, and one of them has the nasal piece; these figures are placed in a diamond-shaped panel enclosed in a square, and the corners filled up with dragons; the borders are filled with the guilloche ornament. In the pavement of S. Maria Maggiore, or the Basilica Liberiana, is also a tomb representing two knights, with their shields, banners, and armorial bearings, incised on a marble slab, and by the side of the figures is this inscription,—*SCOTUS PAPANUS ET JOH'S PAPANUS FILI MCXII.* The slab is surrounded by a mosaic border which forms part of the pavement, and that they were the donors of it is also recorded by an inscription in the sacristy.

Pavements of this period of the rude mosaic, or *Opus Alexandrinum*, are not uncommon, as in S. Maria in Cosmedin, S. Maria Maggiore, S. John in the Lateran. For these see, in another section of this chapter, the account of the Cosmati family, the artists who made the greater part of them.

FOURTEENTH CENTURY.

In the church of S. Maria-in-Trastevere, under the mosaic of the twelfth century already described, is a series of six subjects from the apocryphal life of the Virgin, on panels of small mosaic pictures. These were executed by Pietro Cavallini, between 1351 and 1364. In one panel, a Madonna in a medallion, with S. Paul holding a drawn sword, and S. Peter with his hand on the head of a small kneeling figure, Bertoldo dè Stefaneschi, by Cavallini; with this inscription under the medallion :—

VIRGO DEVM COPLEXA SINV
SERVANDA PVDOREM
VIRGINEVM MATRIS FVNDANS
PER SECVLA NOMEN
RESPICE COMPVNCTOS ANIMOS
MISERATA TVORVM

In front of the small kneeling figure :—

BERTOLDVS
FILIVS
PET.

Two other panels contain representations of—1. The Offerings of the Magi; 2. The Presentation in the Temple.

And on others—1. The Blessed Virgin seated on a throne, receiving the Annunciation; 2. The Assumption of the Blessed Virgin.

SIXTEENTH CENTURY.

In the crypt of the church of S. CROCE IN JERUSALEMME are some mosaics attributed to B. Peruzzi, in 1537.

In the GAETANI CHAPEL attached to the church of S. PUDENTIANA are other fine mosaic pictures of the sixteenth century: over the door S. Pudentiana and S. Prassede collecting the remains of the martyrs; in the vault several figures on a gold ground in panels, and others in the upper part of the wall belonging to the vault;—the whole of the time of Cardinal Caetani, or Gaetani, who built the chapel, and who died in 1590.

In the church of S. MARIA-SCALA-CÆLI, at the three fountains, on the vault behind the altar is a mosaic executed by F. Zacchio, a Florentine artist, from the design of John de Vecchio. The subjects are the Blessed Virgin with the infant Christ in the attitude of blessing, surrounded by clouds from which appear the heads of cherubim, and two angels holding a crown over the head of the Virgin. Beneath are Pope Clement VIII., S. Anastasius, S. Bernard, S. Zeno, S. Vincent, and the Cardinal P. Aldobrandini. On a stone is inscribed the date 1594.

SIXTEENTH AND SEVENTEENTH CENTURIES.

The mosaic pictures of the sixteenth and seventeenth centuries are so admirably executed that a careful examination is often necessary in order to distinguish them from oil paintings. At a little distance they are continually mistaken for original pictures, instead of copies of them in mosaic: in some instances, indeed, the designs are executed in mosaic only, and were never put into oil paintings at all, but these are rather the exceptions. In general, the mosaic is an exact copy of an original painting, so exact that it is difficult to distinguish one from the other. Most of the pictures over the side altars in S. Peter's in the Vatican are in mosaic. The same is the case in the fine and celebrated church of the Santissima Casa di Loreto, where no expense was spared for the richest and most permanent decorations. The same practice is common in many other of the finest churches in Italy. Travellers are not usually aware that they are mosaics, and admire them as fine pictures.

The art of working in mosaic still continues to be extensively practised at Rome, and some of the modern mosaic pictures are very fine, whether in imitation of old mosaics or after modern designs. The workmen appear to be as skilful as ever, and the mosaic brooches, so well known to our fair readers, are executed by the same process as the large mosaic pictures, though on a very minute scale, and therefore requiring more skill and care on the part of the artists. These form an important article of manufacture and export, and long afforded one of the few modes of employing the population in modern Rome under the Pontifical Government.

CHURCH AND ALTAR DECORATIONS.

COSMATI-WORK.

THE following particulars of remains of the Cosmati-work in the Churches of Rome, and some historical notices of other Altar Decorations in them, will be found useful and interesting.

SS. NEREO AND ACHILLEO^v.

In this church four very elegant candlesticks of Cosmati-work have been brought from the altar and built upon the screen. There are also some fine classical candlesticks. The *ciborium* has been cut to pieces, and the marble chair decorated with ribbon mosaics made out of it. This is placed in the apse, and is called the chair of Gregory the Great, because Cardinal Baronius has engraved a part of one of that pope's Homilies on the back of the chair, and introduced it in connexion with the fresco painting on the lower part of the apse, representing Gregory as delivering his homily in this church, seated on an episcopal chair at the back of the apse, with the clergy seated on a bench round it, and a brilliant cross in ribbon mosaic over his head. The paintings on the walls of the nave represent the legends of SS. Nereus and Achilleus, Cesarius and Theodore, and of Domitilla and Euphrasia, and those in the aisles, the Apostles; all of these paintings are considerably faded. Round the interior of the apse, at the springing of the vault, is a fine antique cornice, cut up into pieces and made to assume the semicircular form. The *ciborium* of the Cosmati probably replaced the silver one given by Pope Leo, and perhaps left little room to regret that change; but this was again removed by Baronius as inconsistent with the bad taste of his age, and the present ugly one substituted for it.

The pavement has been very rich mosaic, and that of the choir is tolerably well preserved, that in the nave almost destroyed, but with some of the slabs of porphyry and the ribbon mosaic round them preserved. The *confessio* is the original one of the thirteenth

^v REGIO I.—RIONE XII., RIPA.

century, and in the front of the altar, with its mosaic patterns, the pierced marble slab of the *confessio* has been preserved, which is a rare feature.

The two side-altars are classical, of the time of Cardinal Baronius, and good of their kind, with handsome marble columns, having the twisted fluting which was used in Rome at almost all periods ; such columns are found in classical work, and they are frequently of the thirteenth century.

S. CESAREO IN PALATIO *.

The beautiful decorations of Paul Cosmati in this church, about A.D. 1200, have been to a great extent preserved, although re-arranged. The choir-screen is *in situ*, with its beautiful mosaic patterns, but with ugly modern desks of marble angels stuck on the top. The umbones have been removed, and one of them has been made into a pulpit, but not materially injured, and it makes a very handsome one. The carving of the capitals and the whole of the work is beautifully executed. Two side altars, erected in 1703, are made of old materials, with some of the fine slabs of porphyry preserved in them. The roof has a flat ceiling, with the arms of Clement VIII., very smartly painted quite recently, in as bad taste as possible.

The front of the altar is very good mosaic work of 1200, with the two birds drinking out of the same vase, and other traditionary emblems, the drawing rather rude, and the workmanship of the mosaic not quite so finely executed as that of S. Nereus, which is a few years later. The mosaic pavement of the thirteenth century has been partly preserved. Behind the altar is a small portion of antique mosaic, used again and repaired in the thirteenth century.

In the apse is a very handsome episcopal chair, formed of fragments, ornamented with mosaics, with twisted columns and shallow carving of the Holy Lamb between the angel of S. Matthew and the eagle of S. John.

* REGIO I.—RIONE XII., RIPA.

S. MARIA SOPRA MINERVA.

The whole of the restored decoration of this church is executed in distemper colour, with the admirable skill of the Italian painters; and although the work was done at comparatively trifling cost, the effect is admirably good, and shews us what a Gothic church was intended to be, and was originally; every medieval church having been painted and decorated after this fashion, until the Puritans white-washed over all the colour. The original plan of the church is a Latin cross with aisles and an apse, and with chapels added in the sixteenth century, handsome in their way, but no improvement to the original design. These, as well as the church, have mosaic fragments and rich paintings. The Caraffa Chapel, which is of the fifteenth century, was painted by Lippi, and contains the beautiful Gothic tomb of Durandus, Bishop of Mende, A.D. 1304, with mosaic bands and pictures, one of the latest and finest works of the Cosmati. After what he had written on the decoration of churches, the learned ritualist did not deserve less⁷.

Mr. Hemans, in his "Catholic Italy," observes that "In its restored state this temple has a character imposing, but wants the harmonized solemnity and mystic expression of those 'mighty minsters, dim, and proud, and vast,' presenting the finest types of pointed architecture in Northern Europe. Its height seems insufficient for its length; grace rather than grandeur of forms, costliness of detail, colour, and gilding contribute more than outline or proportion to magnificence of effect. A great disadvantage to the *ensemble*, is the contrast between the body of the church and the lateral chapels, left without any restoration to the early type. The walls and columns are for the most part encrusted with *scagliola*, in successful imitation of variegated marble. The capitals and ribs are richly gilded; the vaults adorned with frescoes on a blue ground, studded with gold stars; in the several compartments being figures of prophets, evangelists, apostles, and doctors of the Church. The prophets in the choir, and over the nave, nearest the high altar, are by Riccardi, who died in October, 1854, leaving four figures in another compartment

⁷ "Picturæ et ornamenta in ecclesiis sequi debent, in ipsis legunt qui litteras nesciunt." (Rationale Divinorum Officiorum, lib. i. c. 3.)

to be finished after his designs by Gerardini. The evangelists of the presbyterium, and the Greek and Latin doctors in the transepts, are by Oreggia. The half-figures of Dominican saints carried round the whole building in quatrefoils above the arcades are,—those in the transepts by Balbi; those of the nave by Riccardi and Gerardini, except two above the portal by Cosmedi. Of these frescoes Riccardi's have been most admired, and I have had the opportunity of hearing from the great Cornelius a judgment, giving them preference, among the evidences of revived Christian art in Rome."

"The colouring of the windows is successfully imitated from the glass painting of the fourteenth and fifteenth centuries, partly prepared at the celebrated establishment of Bertini at Milan, partly by Moroni of Ravenna. For the former high altar has been substituted one of metal gilt, wrought in the galvano-plaster process by Ceccarini, a happy imitation of ancient art, divided by colonettes, with miniature open arcades and *roroni*; the four cardinal virtues at the wings, and the cherub-heads (which have much childlike loveliness) in circlets on the predella, are by Podesti. When the stately grouping of the figures of the officiating persons at high mass (now daily celebrated), with the ascending clouds of incense and pealing organ, add the awfulness of Catholic ritual to the architectural beauty of this interior, one feels the special appropriateness of its Gothic design, and the whole seems to become a connecting link with mediæval Christianity. Under this altar, and exposed to view, is the marble sarcophagus, containing the body of S. Catherine of Siena, and her effigy on the cover, this being the urn in which her relics were deposited in 1461, by S. Antoninus, Archbishop of Florence."

S. GEORGE AND S. SEBASTIAN, OR S. GEORGIUS AD VELABRUM².

Here the altar and the *confessio* under it are of the same age as the church: the latter is ornamented with mosaic enamel. This *confessio*, with the altar of which it forms a part, is a very perfect and valuable specimen of this arrangement in the thirteenth century, just before the time of the more splendid works of the Cosmati. The altar stands on the edge of the platform, which is raised five steps above the floor of the nave. The *confessio* is on a level with the nave, and consists of a small deep niche, round-headed, ornamented with the ribbon mosaic, and with a cross of the same kind on the wall at the back. The altar, also ornamented with the ribbon mosaic, and with the *ciborium* over it, is all of the same period, notwithstanding the classical form of the *ciborium*: such forms continued in use in Rome throughout the thirteenth century. The fashion of deep and large crypt *confessiones* did not come in until after this period.

This small niche or recess in the middle under the altar corresponds with the description of Anastasius, as a place in which to deposit the relics of the saints and martyrs who had CONFESSED the true faith, and confirmed it by their blood. The head of S. George was also deposited here by Pope Zacharias, as recorded on an inscription in the porch. The ancient CONFESIONES were frequently of silver. In many of the early churches in Rome no attention appears to have been paid to their orientation, but in the ninth century, when the church was rebuilt by Gregory IV., the matter had come to be considered as of some importance, for we are told by Anastasius³, that after the relics had been rescued from the obscure place in which they had previously been deposited (the Catacombs), they were honourably placed in the apse, which was decorated for the purpose, looking towards the rising sun. This distinct mention of these altars being placed towards the rising sun, shews that some importance was then attached to it.

The *ciborium* is of the same period, and is almost an exact copy of the one at S. Lorenzo beyond the Walls, which has the date of the twelfth century inscribed upon it.

² REGIO VIII.—RIONE X., CAMPITELLI.

³ "Supraque confessionem respicientem ad ortum solis, in oratoris cœ-

laturas ornata compagine coaptavit." (Anastas. in vita Gregorii IV., cap. ciii. n. 474.)

The apse was painted with figures of S. George, the Virgin, Christ, S. Peter, and S. Sebastian, which were the works of Giotto, executed at the expense of Cardinal Stefaneschi, in the time of Boniface VIII. (1294—1303); but the colours were much faded, and it has been repainted, so that its archæological interest is destroyed.

A corona of lights to hang before the *confessio* is frequently mentioned among the donations of the Popes, often made of silver, and sometimes of gold. The making works of art in the precious metals is not the way to preserve them; but a few have escaped the melting-pot. Those found in Spain, and now preserved in the Hôtel de Cluny, in Paris, are of the eighth or ninth centuries, and a fair representation of such as Paschal or Hadrian presented to the Roman churches. They are frequently represented in paintings of the time, as in the crypts of S. Clement's Church in Rome, and at Anagni, and in the mosaics at Ravenna. Such coronas were sometimes merely votive offerings to hang over the images of martyrs, and not intended for use. There are some very handsome coronas of less valuable materials, but of early date, in the Rhine churches. A very handsome one of the twelfth century, at Aix-la-Chapelle, has been well described, and profusely illustrated with engravings, by Canon Bock^b, who is particularly learned in this department of art, and in mediæval tissues.

^b See Dr. Fr. Bock's description of the corona at Aix-la-Chapelle, published at Leipzig under this title, *Der Kronleuchter Kaisers Friedrich Barbarossa im Karolingischen Münster zu*

Aachen, und die formverwandten Lichterkronen zu Hildesheim und Comburg, &c., and analyzed in the "Gentleman's Magazine," Dec. 1864, pp. 701—713.

S. GREGORY ON THE CÆLIAN^c.

In the chapel of S. Gregory attached to the church of this monastery is a finely-carved altar of the end of the fifteenth century, with bas-reliefs, representing—

1. Donors on their knees before S. Sebastian.

The celebrated mass of S. Gregory for the soul of a monk, which is carried to heaven by angels.

2. Apparition of Christ to S. Gregory while saying mass.

3. A soul in purgatory delivered by the sacrifice.

Donors on their knees before S. Roch.

On the wooden steps of the altar are paintings of the end of the fifteenth century, of—

S. Antony, S. Roch, S. Simon, S. Thomas, S. John the Evangelist, S. Andrew, S. Peter.

S. Michael, S. Paul, S. James the Greater, S. Matthew, two other apostles, S. Bartholomew, S. Sebastian.

The following are the subjects represented on the reredos belonging to the altar of the Salviati Chapel.

The FATHER.

The apparition of S. Michael on the mausoleum of Hadrian.

The Annunciation.

S. Gregory ; S. Andrew.

Donors kneeling at the feet of the Virgin.

S. Benedict ; S. Sylvia.

In the sacristy is an ivory cross, said to have belonged to S. Gregory ; the volute is terminated by a dragon, holding a ram pierced with a cross *patée*. And

A MS. breviary, of the fifteenth century, which belonged to S. Bernardin, of Siena.

^c REGIO II., CÆLIMONTANA.—RIONE X., CAMPITELLI.

S. CLEMENT^d.

The inner wall of the lower church or crypt between the antique columns is painted on both sides, with paintings of a very rude character representing the legend of S. Clement, and scriptural subjects. One of them has an inscription recording that it was the donation of Beno de Rapiza and his wife—

EGO BENO DE RAPIZA CVM MARIA VXORE MEA PRO AMORE DOMINI ET
BEATI CLEMENTIS,

and the same name is repeated on other pictures.

It is found by local chronicles and documents that Beno de Rapiza lived in the latter part of the eleventh century. His name occurs in a charter of 1080, and he may probably have been living at the time when the church was rebuilt, in 1099—1118. Most of the pictures in the western part belong to the eleventh century, and those on the square brick piers on the north side, which are built up round the antique columns preserved in the middle of them, are of the same period. Those on the north-west corner seem to be rather earlier, and one of them has the figure of a pope with the square nimbus, which is supposed to indicate that he was living at the time it was painted, and the name of Leo, probably Leo IX., 1049—1055. The paintings on the outer wall of the south aisle, representing The Ascension, The Crucifixion, The Descent into Hades, seem to be considerably earlier; they are in a niche rather deeply recessed, with a round arch. There are also there the Madonna against the back wall, the head of Christ in a niche on the soffit of the arch, and other figures on the jambs much mutilated. From the costume these appear to belong to the seventh century, about the same time as the mosaic picture in the apse of S. Agnes.

One of the series of pictures of the legend of S. Clement, representing the widow woman and her child, has a very good example of an ancient *ciborium* with a circular top, and the curtains hanging under the arches, with candlesticks on the altar and lamps hanging from the arches. The altar is vested with a rich cloth of diaper patterns; in the background is the city of Cherson (Gersona). The character of the furniture is that of the eleventh or twelfth century. One of the pictures on the north side is the legend of S. Alexius; over this another picture has the upper part of the figures cut off by the floor of the upper church; the character of this picture and the costumes are of the eleventh century. Under it is a diaper pattern

^d REGIO II., CELLMONTANA.—RIONE X., CAMPITELLI.

on a white ground, with birds and flowers; this decoration is copied very closely in the upper church beneath the picture in the apse*.

When the interior of the church was arranged by Cardinal Anastasius in the beginning of the twelfth century, the panelled marble screen was altered; the panels have been cut through in several instances because they would not fit in with the new plan. The front at the west end has had the panels reversed and put inside, in order that the back of them might be ornamented with ribbon mosaics, according to the fashion of the time. The umbones† on both sides have been introduced; one is entirely new, the other is partly made out of the old screen, but built upon and raised with the same peculiar mottled marble called *pavonazetto*, which is used for all the umbones in Rome. The Paschal candlestick has spiral fluting with ribbon mosaics. The presbytery is raised a couple of steps above the choir, and separated from it by another portion of the old marble screen. Two of the marble slabs with a pierced pattern, one on either side of the door, seem to have belonged to the ancient *confessio* in the lower church or crypt; another on the side was a window. The *ciborium* over the altar is of the twelfth century, of the same pattern as those in S. George's and in S. Lorenzo, the latter of which has the date inscribed upon it. The design is classical, with an attic or row of small shafts at the top; it has the rods and rings for the curtains to hang upon. Behind the altar in the apse is the marble throne of Cardinal Anastasius, with an inscription upon it.

ANASTASIVS PRESBYTER CARDINALIS HVIVS TITVLI HOC OPVS CEPIT ET PERFEKIT.

Anastasius‡ was titular cardinal to this church in 1108, and it

* Excellent photographs of these frescoes are to be had in the sacristy. They are taken from drawings made for the purpose, as there was not light enough to take them from the originals by photography. But this has since been done with the light of the magnesian lamp by Mr. Parker's photographer, and they now form part of his series, and can be had to compare with those made from drawings.

† It has been observed that the umbo for the Gospel and that for the Epistle occupy opposite sides in this church from what they do in others, as in S. Maria in Cosmedin and S. Lorenzo. The candelabrum, or Paschal candlestick, marks the umbo for the Gospel.

‡ This Anastasius appears to have been made a "Presbyter Cardinalis" by

Clement III., anti-Pope in 1073, but was admitted in 1102 by Paschal II., having then subscribed the oaths, and died in the time of that Pope. It is curious that Ciaconius, in his *Lives of the Cardinals*, gives the monogram of IOHANNES, which is on the altar-screen, as the arms of this Cardinal. It is possible that the Christian name of Anastasius was John, and that Ciaconius had reason for attributing this monogram to him. The umbones may be of the thirteenth century, and the alterations made at that time. They are made of a different kind of marble from the screen, and of the same marble as all the other umbones in Rome, many of which are clearly of the thirteenth century, when there was a fashion for putting up these things in the churches of Rome. They

seems clear from this inscription that we are indebted to him for the rebuilding under Hadrian II. The low marble screen which encloses the choir has already been mentioned as having been brought up from the lower church and re-arranged; in the lower part of this, on the north side, is part of the marble slab of an altar, with this inscription upon it, recording that it was presented by Pope Hormisdas:—

ALTARE TIBI DEVS SALVO HORMISDAS PAPA PRESBYTER CVM SOCIIS OFFERT.

This altar therefore belonged to the early church, and was erected in the time of Pope Hormisdas, A.D. 514—523, and was used merely as old material in making up this screen in the twelfth century^b.

The apse was probably painted originally; but the paintings were replaced by the present mosaic picture in 1297, at the cost of Cardinal Tomassio Cajetani, nephew of Boniface VIII., as recorded in an inscription in mosaic on the south pier of the apse. The mosaics on the wall of the arch of triumph are of earlier date than those in the apse; they are of the twelfth century, and part of the work of Cardinal Anastasius, A.D. 1125. Under the mosaic picture is a painting of the same period, of Christ and the Apostles, considerably faded, and beneath this the diaper pattern before mentioned, copied from one of the pictures in the lower church. These paintings are attributed to Giovinali di Orvieto or di Celano. On the south side of the arch is a very elegant little Gothic canopy with mosaics and gilt dome, as if for an ambry, it was probably a reliquary.

At the west end of the south aisle is the chapel of S. Catherine or of the Passion, with fresco paintings by Masaccio, of the fifteenth century, representing events in the life of Christ, and in the legends of S. Clement, and S. Catherine of Alexandria; but they have been restored, and are now neglected. The walls of this chapel are of the fourth century, and part of the same construction as the church below; this was distinctly visible during some repairs in 1865, when a portion of the floor was removed, and was seen to have been merely built against the old wall, which was continuous.

are also ornamented with the beautiful ribbon mosaics of the Cosmati, similar to the umbones in Ara Cœli, which are inscribed with the name of Laurentius Cosmati, who lived about the end of the twelfth century. The *ciborium*, or canopy over the altar, is also later than the time of Anastasius, and both this and the umbones may have been in-

roduced about the end of the twelfth century.

^b Another portion of it was used as a tomb at the end of the aisle. Father Mullooly has made a good model of this altar as restored, and has placed it on the wall of the steps to the lower church, where it can be well seen.

SS. QUATTRO CORONATI¹.

When this church was rebuilding in the ninth century, Pope Leo IV. had just sought for and found (?) the bodies of the four martyrs, whose names had hitherto been unknown, but which were then found to be four brothers, Severus, Severianus, Carpophorus, and Victorinus. The relics of these saints, with a number of others, some whose names are given, and others whose names (as is said in the inscription) were known to God only, were collected and deposited under the altar in a coffer of silver-gilt, enamelled in various colours, and enriched with precious gems, weighing 330½ lbs.

At the same time he gave to the church—

“Four red curtains to hang round the altar; and to the oratory of S. Barbara, in the same church, he gave a corona of silver of 12 lbs., and ten silver lamps, and three silk vestments, having in the middle of each a cross with gems, and twelve curtains. He had previously given to this church, in which he had been accustomed to officiate himself, a silver coffer of 3 lbs.; a vestment for the altar, with pictures of the resurrection, of the four saints, and of the Pope himself; another vestment, with the history of the martyrs and a portrait of the Pope, enriched with twelve gems, and four curtains. He afterwards gave another vestment for the high altar with a jewelled cross upon it; a silver coffer of 24 lbs.; and three silver images, the Saviour, S. Claudius, and S. Nicostratus, weighing 52 lbs.; and a corona of silver, 25 lbs.: also a gold corona to hang over the high altar, with a gold cross in the middle; with fourteen jewels, of which five fixed in the cross, and the other nine hanging from it^h; two silver thuribles of 2 lbs. 1 oz.; a vestment of silk, with a picture in needlework of the miracle of the loaves and fishes¹.”

Similar inventories of donations are repeated by Anastasius in numberless instances; this is given as an example, and as shewing that this church and convent were considered important. These inventories are extremely valuable for the history of Christian art.

The altar of the church and that of the side-chapel are in nearly opposite directions. That of the church is in fact to the west, as in most of the early churches in Rome—an arrangement by which the altar is said to be turned towards the people, that is, the priest stood behind it, and officiated *over* it, as the Pope now does at S. Peter's. This is an early Christian custom which has been restricted to the Pope of late years only. It is impossible that all the early churches in Rome could have been intended for the use of the bishop only. In the sacristy is a small ambry of the twelfth century.

¹ REGIO II.—RIONE X., CAMPI-TELLI.

^k These pendent jewels may be seen on the coronas found in Spain, now in the museum of Cluny in Paris, which

are of the same period. Of these many engravings have been published.

^l Anast. in vita S. Leon. IV., cap. cv. Nos. 501, 517, 519, 540, 541, 543.

S. PRAXEDE, OR PRASSEDE.

The mosaic pictures in this church are of the ninth century^m, and are the most complete of any church in Romeⁿ, and they have a very grand and rich effect; the subject, which is the court of heaven according to the seventh chapter of the Apocalypse, is continued on the two eastern arches. They are, however, of the ninth century, and evidently in imitation of early work; and as works of art they are of a very inferior description, although the general effect is very rich and striking.

The two eastern arches, that is to say the arch of triumph in front of the tribune, and the arch next to it in front of the choir, have both retained their original mosaics, along with the tribune itself.

In an ambry in this chapel is preserved the base of an antique marble column, called *La colonna santa*, and brought from Jerusalem in 1223, by Cardinal Colonna, as the column to which our Lord was bound at His flagellation; from this the chapel is now named: from its extreme richness, and from the flowers in the mosaic pictures, it was formerly called the *Orto del Paradiso*.

Pope Paschal also founded another chapel, dedicated to S. Agnes; this he placed at the end of the north transept, over which the tower or campanile was afterwards built, so that this chapel now forms the lower story of the tower. He enriched it with fresco paintings instead of mosaics, and of these there are now only tattered remains, though they are of considerable interest, as paintings of that period are extremely rare. A group of figures, which remains tolerably perfect, corresponds in the style of drawing and the costumes with the mosaics; they are said by Cancellari to relate to the history of S. Agnes, and enough remains to shew that this is correct. They are now on the first floor of the tower; the present floors and stairs are entirely modern^o.

^m See the Section on the Mosaic Pictures in the Churches.

ⁿ See Regio V.

^o Anastasius says, "Hic benignissimus præsul fecit in jam dicto monasterio oratorium beate Agnetis, Christi virginis, miræ pulchritudinis exornatum." (Vita Paschal., cap. c. No. 435.) The whole that is known of S. Agnes, maiden and martyr, was collected by

the Bollandists in the second volume of the *Acta Sanctorum*, under the 21st of January (pp. 350—361). Her acts are very suspicious, though S. Ambrose seems to have made use of them; it is to be noticed that he speaks only from tradition; *ut videtur*, says he. (*l'Art de vérifier les dates*, 3rd edit. vol. iii. p. liv. col. 1. Paris, 1787, folio.)

The style of drawing is so different from those in the lower church or crypt of S. Clement that they cannot be of the same period. The outlines are thick, of red ochre; some of the ground seems to have been a light blue, but this is much faded.

In the chapel of the Crucifixion, at the east end of the south aisle, is the very fine tomb of Cardinal Ancher, 1286, with his effigy and robes; it is beautifully carved and enriched with mosaics: also that of Alain de Coetivy, 1474. Over the tomb of Cardinal Ancher is a long epitaph in uncial letters of the eleventh century, inscribed—

CHRISTIANVS MAGISTER FECIT.

In a side chapel are frescoes on the vault by the Chevalier d'Arpin, representing Moses, S. Michael, Jeremiah, and Ezekiel, and the Sybils, with an inscription relating to the pictures.

S. PETER'S IN THE VATICAN^p.

“The body of S. Peter was deposited in that basilica, A.D. 320, and a *confessio* of bronze made to receive it^q, which was immoveable. It had five feet at the head, and five at the foot, and five on each side; five below, supporting the *confessio*, and five above, supporting the altar. In this manner the body of the blessed Apostle was enclosed. And the altar was ornamented above with columns of porphyry, and with other columns carved with vine-leaves, which the Emperor had brought from Greece. He made also a canopy, shining with gold, over the altar; and over the body of S. Peter inclosed in it he made a cross of pure gold, weighing one hundred and fifty pounds, with this inscription upon it:—

CONSTANTINVS AVGVSTVS ET HELENA AVGVSTA.
HANC DOMVM REGALI SIMILI FVLGORE CORRVSicans AVLA CIRCVM DAT.

The apse, which surrounded this royal house, shone with similar splendour. The writing on the cross was in letters of pure niello^r.

He made also a gilt candelabrum ten feet high, with four candlesticks, in imitation of gold, ornamented with silver incrustations representing the Acts of the Apostles^s, weighing each 300 lbs.; three chalices of gold, with gems, green and blue, each having forty-five jewels, and each of 12 lbs.

Two silver measures, 200 lbs.

Twenty silver chalices, each 10 lbs.

Two gold cruets^t, each 10 lbs.

Five silver cruets, each 3 lbs.

A paten of pure gold with a tower, and a dove adorned with gems, green and blue, and white pearls, of the number of two hundred and fifteen, weighing 30 lbs.

Five silver patens, each 15 lbs.

A gold corona hanging before the body, where is a beacon with fifty dolphins, serving as lamps, weighing 35 lbs.

Thirty-two silver lamps in the choir^u of the church, with dolphins, each weighing 10 lbs.”

^p REGIO XIV.—RIONE XIV.

^q “. . . ipsum loculum ex are cyprio conclusit,” &c. (Anast., 19.)

^r “Scriptum ex literis puris nigellis in cruce.”

^s “Fecit autem candelabra aurochalea, in pedibus 10, numero quatuor, argento conclusa cum sigillis argenteis.”

&c. (Actus Apostolorum, 20.) These were small circles ornamented with engravings, sometimes called *Sigilla Prophetarum*, as in Anastasius, 18, where a similar candelabrum is mentioned as given to the basilica of Constantine.

^t Amas.

^u Græmio.

At the right of the basilica thirty silver lamps, each of 8 lbs.

The altar itself, of silver, enamelled with gold, and ornamented everywhere with gems, to the number of two hundred and ten, ornamented throughout, weighing 350 lbs.

A vase for incense^a of the purest gold, ornamented everywhere with gems, to the number of fifty-one, weighing 15 lbs.”

POPE HILARY gave various donations, A.D. 461—467^b :—

“A gold flagon, weighing 15 lbs., with jewels, green and blue.

A silver flagon with gems, 4 lbs.

Ten silver chalices, each of 7 lbs., with handles.

Two silver cruets, each 8 lbs.

Twenty-four silver^c candlesticks, each 5 lbs.”

In the time of POPE NICHOLAS I., A.D. 858—867, Michael, the Emperor of the East, sent from Constantinople to this church some valuable donations, by the hands of certain bishops :—

“A paten of pure gold, with precious stones, white, green and blue.

A chalice of gold, with gems round it.

Two curtains of gold thread, with a peacock worked in precious stones.

A vestment of gold tissue, with white gems, having pictures of Christ, and Peter and Paul, and the other Apostles, separated by shrubs^d and roses, and for each side of the altar legends of a large size of the name of the emperor, worked with much beauty.”

To those, which are no longer in existence, we will add the following valuable works of art, which are preserved in the treasury of S. Peter :—1. The imperial dalmatic (twelfth century); 2. A bowl to warm the hands (thirteenth century); 3. Another, more modern; 4. Candlesticks and crosses, said to be by Michael Angelo (sixteenth century); 5. Enamelled key (sixteenth century); 6. Seal of the fourteenth century; 7. Enamelled chalice of the same epoch; 8. Ostensor or Monstrance in rock crystal (sixteenth century); 9. Enamelled shrine, called of S. Blase (fourteenth century); 10. Another shrine, of S. Bibiana, of the same epoch; 11. Head of S. Luke, of the same time; 12. Enamelled shrine of the holy spear, imported from Constantinople at the end of the fifteenth century; 13. Shrine of S. Christopher (1520); 14. Model of the basilica of S. Peter by San-Gallo (sixteenth century).

^a Thymiaterium.

^b Anast., xlviii. 70.

^c Pharacanthara.

^d Arbusta.

S. CECILIA IN TRASTEVERE^e.

The apse of this church with the mosaic picture is preserved, and bears the monogram of Pope Paschal I.^f The floor of it is raised several steps above the choir. In the centre of the apse is an ancient marble seat, or Cardinal's throne, probably of the ninth century. Over the altar, which is of the twelfth, is a very handsome *ciborium* or baldachin, erected in 1283 at the expense of Cardinal Cholet, Bishop of Beauvais, by Arnulfo di Lapo, and inscribed HOC . OPVS . FECIT . ARNVLPHVS . ANNO . MCCLXXXIII. It is of white marble, with four columns of the beautiful *nerobianco*; these are antique. The canopy has trefoil arches, with mosaic patterns, and on the vault, in mosaic, are figures of the four Evangelists, two prophets, and two wise virgins, with their lamps lighted. The four small figures at the angles are S. Maximus, S. Urban, S. Cecilia, and S. Valerian. The same Arnulphus made the *ciborium* at S. Paul's beyond the Walls; which replaced one given by Pope Paschal.

The pavement is also of mosaic. The choir is raised upon the crypt or confessional, part of which is original, of the same time as the apse above; in this is an altar with a cross over it, formed of ribbon mosaic of marble and glass, with a border of the same material, and an inscription on the reredos^g. There is also another inscription recording the dedication of an altar by Gregory VII., 1075. Another part of the crypt is later, and has an altar of the date of 1603, at which time a chapel was made there.

^e REGIO XIV.—RIONE XIII.

^f Under it is the following inscription in mosaic letters:—

HAEC DOMVS AMPLA MICAT VARIIS
FABRICATA METALLIS,
OLIM QVAE FVERAT CONFRACTA SVB
TEMPORE PRISCO,
CONDIDIT IN MELIVS PASCALIS PRAE-
SVL OPIMVS.

HAEC AVLAM DOMINI FORMANS FVN-
DAMINE CLARO,
AVREA GEMMATIS RESONANT HAEC
DINDIMA TEMPLI,
LAETVS AMORE DEI HIC CONIVXIT
CORPORA SANCTA,

CAECILIAE ET SOCIIS RVTILAT HIC
FLORE IVVENTVS,

QVAE PRIDEM IN CRYPTIS PAVSABANT
MEMBRA BEATA,
ROMA RESULTAT OVANS SEMPER OR-
NATA PER AEVVM.

^g HANC FIDEI ZELO PASCALIS PRIMVS
AB IMO
ECCLESIAM RENOVANS DVM CORPORA
SACRA REQVIRIT
ELEVAT INVENTVM VENERANDO MAR-
TYRIS ALMAE
CAECILIAE CORPVS HOC ILLVD MAR-
MORE CONDENS
LUCIVS VRBANVS HVIC PONTIFICES
SOCIANTVR
VOSQVE DEI TESTES TYBVRTI VALE-
RIANE
MAXIME CVM DICTIS CONSORTIA DIGNA
TENETIS
HOS COLIT EGREGIOS DEVOTA ROMA
PATRONOS.

On the wall of the south aisle of the church, near the altar, is an ancient painting, representing S. Cecilia appearing to Paschal I., as related by Anastasius. This painting is attributed by some to the time of Paschal himself, A.D. 817; but is more probably of the twelfth or thirteenth century. There are several sepulchral slabs, with figures, of the fourteenth and fifteenth centuries, and the tomb of Cardinal Sfrondati, 1599, with statues of S. Agnes and S. Cecilia, and a bas-relief representing the finding of the body of the latter.

A list of vessels of gold and silver, vestments for THE ALTAR, and of precious fabrics of different colours, worked with gold thread, presented by Paschal I., is supplied by Anastasius.

The apse is preserved (as has been said). It is described in the previous section on Mosaic pictures; the rest of these objects have long since disappeared. After this comes the following list of donations to the confessional or altar in the crypt, *sacellum*, which is important because this chapel still exists.

“Then the holy pontiff, for the love of the saints, made in this church an apse decorated with a mosaic picture, and a very magnificent *ciborium* of silver, of 500½ lbs. weight, and the holy altar and the *confessio* under it he covered with silver plates weighing 64 lbs. He offered to the body of the same virgin a silver image, 95 lbs., and before the vestibule of the altar a canopy of silver plates, on two pillars, under which he placed a silver altar, and two *gammadias*, the whole weighing 100½ lbs., and three images of silver gilt, 48½ lbs. He also gave for the service of the altar twenty-six silver chalices, together 109½ lbs.; two silver boxes, 2 lbs. 8 oz.; a goblet of fine gold, 3 lbs.; two silver chests, 10 lbs.; three silver goblets, 5 lbs.; one thurible of silver gilt, 1 lb.; a vestment of Byzantine purple, having on the middle a plate of *chrysoclavum*, or gilt purple, with the picture of the angel appearing to Cecilia, and of Valerian and Tyburtine, crowned with circlets of *chrysoclavum* of great beauty. He also gave a vestment of *fundatum alythinum*, having round it a border of *holoverum* ^h.”

^h “Qui sanctissimus præsul amore venerandorum Sanctorum fecit in ornamentis ipsius ecclesiæ absidam, musivo opere decoratam, et cyborium miræ magnitudinis ex argento, pens. libras quingentas et semis, et uncias octo.

“Propitiatorium denique sacri altaris, seu confessionem, interius exteriusque cum rugulis suis ex laminis argenteis mirum in modum perficiens composuit, quæ simul pen. libras sexaginta quatuor, et uncias 5.

“Ad sacrum vero ejusdem virginis corpus obtulit imaginem ex argenteis

laminis, pen. libras nonaginta quinque.

“Fecit etiam ante vestibulum altaris regularem investitum ex laminis argenteis et columnis duabus, ubi et posuit arcum unum et gammadias duas, pens. insimul libras centum et semis.

“Obtulit ibi ipse imagines argenteas deauratas tres, pen. insimul libras quadraginta et octo, semis.

“Sæpefatus quoque præsul fecit per arcus ejusdem ecclesiæ calices majores ex argento viginti et sex, pen. insimul libras centum novem et semis.

“Item ubi supra obtulit canistra ex

We have quoted this passage at full on account of the description of the veils or curtains for the altar and at the entrance of the church, which explains a custom of the period, of which traces remain in several ancient churches in Rome : a sort of pent-house porch is built out over the door, with rods of bronze ; these and the rings of bronze also, for the curtains to hang upon, often remain, as at S. Maria in Cosmedin, S. Prassede, S. Clemente, SS. Cosmas and Damianus, &c. In most instances the actual construction of these porches is believed to be of the twelfth century ; but they are a continuation of the old practice now long discontinued.

argento duo, pens. libras duas et uncias octo ; gabatham ex auro purissimo, pen. libras tres.

“Fecit jam prædictus pontifex canistra enafoti ex argento duo, pen. libras decem ; gabathas ex argento tres, pen. libras quinque ; thuribulum ex argento deauratum, pensan. libram unam.

“Hic benignissimus præsul obtulit in sacro altari vestem de blatthin Byzantæ, habentem in medio tabulam de chrysoclavo cum historia, qualiter angelus B. Cæciliam, seu Valerianum et Tyburtium coronavit, cum periclysi de chrysoclavo miræ pulchritudinis exornatam.

“Item ibi fecit vestem de fundato alythino, habentem in circuitu pericy-

sin de olovero.” (Anast. in vita Paschal., cap. c. No. 440.)

I do not assume to have explained all the terms of art used by Anastasius, many of which are borrowed from the Byzantine Greek. Ducange, in both his Glossaries, and the latest editors of one of them, the *Glossarium mediæ et infimæ Latinitatis*, have endeavoured to explain them, but generally without much result. More recently, M. Francisque-Michel, in his *Recherches sur le commerce, la fabrication et l'usage des étoffes de soie en occident pendant le moyen âge*, has attempted to explain them, but there remains much to be done in this field.

VEILS.

Among the most conspicuous ornaments of the altar, from a very early period, were curtains called hangings, or veils (*vela*), which were originally plain, of cloth, or silk, or velvet, but soon began to be ornamented with figures. The altar was frequently enclosed round three sides with these curtains or veils, one at the back, the others on the two sides, leaving the centre only open to view. The use of figures of various kinds upon these veils came in gradually, and was long a matter of dispute. As these fabrics came originally from the East, they had Eastern patterns upon them; some of them were very valuable, and had been manufactured in Pagan times, at Alexandria in Egypt. Of these we may mention the eight specimens of the fabric called *arras*, which decorated the basilica of Junius Bassus on the Esquiline, at Rome. One represented winged genii, male and female; another, Diana in a quadriga hurling an arrow; a third, Apollo on foot with men round him; on others was seen a procession or ceremony of the rites of Isis, which seems to be a clue to their origin.

Even in the times of the Commonwealth, Alexandrian carpets were held in great estimation at Rome. They were adorned with various figures, chiefly of animals, and dyed in purple, as described by Plautus, who names with the "*Peristromata picta Campanica*ⁱ" the "*Alexandrina belluata conchyliata tapetia*^j." Among the finest and most sought for by the Romans of Alexandrian make, were the stuffs called *polymita*, on account of the various coloured threads wherewith the workmen obtained painted images. If we trust Pliny, Alexandria deserves the credit of having invented this sort of tapestry, "*Plurimis vero liciis texere quæ polymita appellant Alexandria instituit*^k;" but it would appear that they were known before the foundation of the capital of Egypt^l.

ⁱ A poet in the first century speaks of the Italian stuffs of his time, and chiefly of those of Ancona:

"Et ferimus (Junoni), digno quæcumque est nomine, turba

Ausonidum, pulchrumque, et acu subtemine fulvo

Quod nostræ nevere manus, venerabile donum."

(Silius Italicus, *Punic.*, lib. vii. 79.)

"Stat fucare colos nec Sidone vilior Ancon, Murice vel Lybico." (Lib. viii. 436.)

^j Plaut. *Pseudolus*, v. 142, 143.

^k Plin. *Hist. Nat.*, lib. viii. c. 48, 74.

^l Plaut. *Stichus*, v. 377; Plutarch. *vit. Caton.* The Alexandrian hangings are also mentioned by Strabo, b. xvii. ch. 1, § 8. All the authorities on that subject have been collected by Giacomo Lambroso in his *Recherches sur l'économie politique de l'Égypte sous les Lagides*, p. 111, 112. Turin, MDCCCLXX. 8vo.

Cyprus and Babylon competed with Alexandria in this trade^m, excepting that in the latter, they used the needle instead of the shuttle, as expressed by Martial :—"Victa est Pectine Niliaco jam Babylonis acusⁿ." The commerce in Alexandrian carpets lasted very long. In the celebrated edict of Diocletian, the highest price of Egyptian carpets is fixed^o. At Rome, in the sixth century, Alexandrian curtains and veils are still to be found frequently mentioned.

From the foregoing evidence we learn that the *tapetia Alexandrina belluata*, mentioned by Plautus, continued to be much appreciated in Christian and pontifical Rome till the sixth century. More certainly they were so under the Lower Empire, and in the time of Junius Bassus, the founder of the basilica on the Esquiline^p. In those centuries, Egyptian ceremonies were much in use at Rome, and in the Roman world: no wonder, therefore, if the Alexandrine weavers represented Egyptian figures and images of Egyptian rites on arras, which from their hands were spread throughout all the Roman world. Another particular not to be overlooked, is that the Alexandrian hangings of the third and fourth centuries afforded patterns to be imitated in marble, as we see in the *aula Esquilina*.

Pope Gregory IV., elected A.D. 827, having entirely rebuilt his church under the title of S. Mark, gave to it several of these veils^q; and to the deaconry, or oratory of San Giorgio in Velabro the same Pope gave another^r. About the end of that century, Stephen VI.

^m W. H. Waddington, Edit de Dioclétien, &c., p. 30. Paris, 1864, 4to.; Rock, Textile Fabrics, pp. xiv., xcii., cx. London, 1870, 8vo.

ⁿ Martial., lib. xiv. epigr. 150.

Silius Italicus extols the Babylonian tissues as well as the hangings of Pergamus:

"Fulvo certaverit auro
Vestis, spirantes referens subtemine
vultus,
Quæ radio cælat Babylon, vel murice
picto
Læta Tyros, quæque Attalicis variata
per artem
Aulæis scribuntur acu, aut Memphitide
tela."

(Silius Italicus, Punic. lib. xiv. 656.)

Lib. iii. l. 24, he also mentions the cloths of Pelusium, pointed out, with those of Canope and Arsinoe, by Pliny, and in the Peripl. of Erythrean Sea, p. 6.

^o Waddington, Edit de Dioclétien, p. 29.

^p V. Ciampini, Vet. Monim., t. i. p. 64; Buonarrotti, Osservazioni sopra . . . vasi antichi di vetro, &c., p. 260; Zivardini, Degli antichi edifizii profani di Ravenna, pp. 115—119; Martigny, Dictionnaire des antiquités chrétiennes, pp. 667, 668, Paris, 1865, 8vo. maj. Voiles et Portières. Cf. Rosveid. ad Paulin. Poem. xiv. not. 234; Bulletino di Archeologia Cristiana, 1864, p. 35; and 1870, pp. 54—57, &c.

^q "Vela Alexandrina tria ante portas majores pendentia, habentia homines et caballos; cortinam Alexandrinam unam . . . vela alia Alexandrina, ex quibus unum habens rotas et rosas in medio, et aliud arbores et rotas, pendentia ante valvas ipsius ecclesie." (Anast. in Gregor. IV., No. 462.)

^r "Velum Alexandrinum habens phasianos xii." (Ibid., No. 478.)

presented four veils to the basilica of Santa Maria Maggiore, one of which was *de Alexandrino**.

It remains to be said that those curtains of arras generally hung from the arches or openings. The walls were seldom covered with such stuffs, because they either had the surface ornamented with the *opus sextile marmoreum*, or with images borrowed from the veils of Egyptian make, which the Christians were wont to look at with an indifferent eye.

Besides those permanent hangings, others were occasionally displayed on the walls in accordance with the solemnity of the day. To that tradition we must connect the silk ones interwoven with gold and silver, bordered with velvet, which sometimes appear in the churches of Rome, as in the Lateran. Those hangings are precisely the "*vela de chrysoclavo cum periclysi de holovero*," so often mentioned in the Pontifical books among the gifts of the Popes to the churches of Rome and the suburbs.

In the Alexandrian veils represented on the walls of the *aula Esquilina*, the border or the band decorated with images of Egyptian ceremonies is precisely that part which was called *periclysis*. The mode of ornamentation of the Christian veils generally was the reverse of those which we see figured on the Alexandrian veils of Junius Bassus, i.e. the images or symbols were interwoven with gold (*de chrysoclavo*) in the middle of the long square, while the border, *periclysis*, remains often plain and of monochrome silk or velvet, *de holovero*.

Not a single fragment of those valuable textures, formerly so numerous in the Roman basilicas, has been preserved; otherwise, if one could recompose the chronological series of them, we should find in that class of iconographic monuments the same succession of signs and allegorical and biblical subjects, the same development and progress of the figured Christian symbolism which we see on frescoes, sculptures, mosaics, and on all other works of Christian art. We have a proof of this in the earliest mention remaining of the figured Christian textures.

It was customary for the Pope to give to each of the principal churches, as the Lateran and S. Maria Maggiore, annually, on Easter Sunday, a square flag of arras embroidered in gold. This custom, which is believed to be of very early origin, was continued down to the sixteenth century, and many of them are preserved. Each had the name of the Pope and the year of his pontificate

* *Ibid.*, in Steph. VI., No. 646.

upon it[†]. The ornamentation of churches was probably the same at first as that of the basilicas or state halls, which were in the second and third centuries used for churches, and of the rich manner in which they were decorated we have many notices. The hall of Junius Bassus, in the beginning of the fourth century, has been mentioned; towards the end of that epoch Asterius, Bishop of Amasia, in Pontus, condemns the excessive luxury of decoration in his time, and thus describes the textures manufactured in the workshops of that period[‡] :—

“On these carpets you see lions, panthers, bears, bulls, dogs, trees, rocks, huntsmen, all in great numbers, and delineated as by the hand of a master painter, closely imitating nature. Not only the walls and the buildings were adorned, but the persons also on their orders and their palls (or cloaks). The most religious persons among the rich, order the weavers to make the evangelical history, Christ Himself with all His disciples, and each of His miracles. We see especially the marriage of Galilee, with the pitchers of water; the paralytic, who carried his bed on his shoulders; the blind cured with a little clay; the woman suffering from a flux of blood, who touches the hem of His garment; the sinner at the feet of Jesus, and Lazarus called from the tomb to life.”

The Roman archæologist sees at once that (excepting only the sinner at the feet of Jesus), all the other evangelical subjects enumerated by Asterius,—as being those of the images reproduced on the textures, and the signs themselves of the forms of their representations,—agree exactly with those which appear most commonly during the fourth and fifth centuries in the catacomb frescoes, and in other works of art, such as the sculptures on sarcophagi, and the figures on the gilt glass vases, and that they belong to the Christian art of that period. That such images had been woven in the age of Asterius of Amasia, not only on the dresses of the faithful, and on the curtains of their houses, but also on the veils of their basilicas, it is easy to suppose; and Paulinus of Nola seems to say this ex-

[†] These are believed to be the same that Anastasius calls “*vela de chryso-clavo cum periclysi de holovero*,” veils embroidered in gold on silk of one colour.

[‡] “*Videre est illic leones, pantheras, ursos, tauros, canes, silvas, saxa, venantes viros, ac omnia denique circa quæ pictorum industria versatur naturæ æmula. Necessè videlicet erat, ut videretur, parietes eorum nedum parietes ac domos exornari ac depingi; verum etiam tunicas et pallia iis superjecta. S. qui autem cum viri, tum feminae ex iis, qui divitiis affluunt religiosiores videntur,*

argumenta textoribus ex historia Evangelica collecta subministrant, ipsum, inquam Christum nostrum cum discipulis omnibus, ac miraculis quâquodque ratione narrum habetur. Videbis nuptias Galilee et hydrias, paralyticum lectum bajulantem, cæcum qui luto curatur; mulierem quæ sanguinis profluvio laborabat, fimbriam prehendentem; peccatricem ad pedes Jesu accedentem, ac Lazarum e sepulchro redivivum,” &c. (S. Asterii ep. Amasæe Homilia de Divite et Lazaro, ed. Combefis, col. 6, B. Parisiis, 1648, fol.)

pressly. Indeed, among the gifts made to the sanctuary of Nola, he enumerates—

“Vela . . . seu puro splendida lino,
Sive coloratis textum fucata figuris^x.”

The words “*vela coloratis textum fucata figuris*,” might equally allude to images either woven, or to images painted in colours, upon the texture. In both cases, it seems that those lines must refer to sacred, not to profane representations, knowing how Paulinus multiplied such images in the basilica of S. Felix; and being certain that Christian iconography, in the fourth century, had got hold of the stuffs, as of the other materials employed for the figurative arts. The same Asterius of Amasia describes the canvas on which the martyrdom of the celebrated S. Euphemia was painted. This canvas hung upon her sepulchre in her church at Chalcedon^y; whatever might have been the mode or workmanship of her likeness, it belongs to the class characterized by Paulinus, of the “*vela coloratis textum fucata figuris*,” and is a certain proof of the use of such kind of Christian representations upon canvas and curtains in the church decorations of the fourth century.

Here we must mention a passage which has very much puzzled those who have written on Christian art. Epiphanius, the celebrated Bishop of Constantia, formerly Salamis, in Cyprus, contemporaneous with Asterius and Paulinus, saw, A.D. 394, one of the above veils hanging from the door of a small church in Palestine:—

“In the year 394 he saw hanging over the door of a church in Palestine a curtain tinted and painted with the image of Christ; he tore it down violently, and insisted on its being replaced by a curtain of a single colour, *vela pura*^z.”

What he caused to be substituted is that which Paulinus poetically calls “*puro splendida lino*.” Some have questioned the authority for this fact, and the part of the letter which relates to it; but their attempt is not successful^a. Others, observing that we have only the Latin version, and not the Greek original of the letter of Epiphanius, have thought that it rendered rather obscurely the true sense of the original; which, according to the opinion of those persons, arises, not because the veil disapproved of by Epiphanius was adorned

^x S. Paulini Nol. episc., Poem. xviii. v. 31, 32.

^y B. Aster. Ennaratio in martyrium præcl. Marty. Euph. (Col. 207, C.)

^z “*Velum pendens in foribus ecclesie tinctum atque depictum*.” (Epiphanius Opera Omnia, ed. Dionys. Petavio, t. ii.

p. 312. Parisiis, 1622, fol.)

^a See Baronii Annal. Eccles., an. 392, § 56; Bellarm. De Imag., lib. ii. c. 9; Johann. Westell. Vindiciæ Hierosol., p. 477, Bruxelles, 1643. Cf. Natal. Alex. Hist. Eccles., sæc. iv. cap. vi art. xxviii. 5.

with an image of Christ or of some saint, but that instead of these there was represented, we know not what likeness, of a man or group of profane figures irrelevant to a sacred place^b.

“This interpretation does not seem to agree with the whole context, chiefly owing to the allusion to the prohibition of human images by Moses. Indeed, many hold that the first introduction of the use of images into churches being a point of discipline, has varied according to time and place; in the churches of Palestine, in the days of Epiphanius, Moses’ prescription had been still more or less observed^c. Indeed, this latter opinion is the more natural, and ought to be borne in mind in past times, when most historians, and even divines, believed that for reasons of prudence and strife against idolatry, sacred images were very scarce, as well as the use of decorative arts in all churches in the early centuries. Now that the chronology of the monuments shews good evidence that this presumed scarcity was not so generally true, not even in the centuries of persecution, and much less from the fourth to the sixth century, the fact, and the statement of Epiphanius in the year 394, cannot but seem very singular and differing from the contemporary practice, common not only in Rome and the West, but also in the East. And that observation waxes more forcible, if we bear in mind the stay of Epiphanius in Rome in the winter of 382, where he saw and frequented the sanctuaries of the martyrs, all adorned with sacred images; nor is there a shadow or sign of dissent, which for that cause may have arisen between him and the Roman Church, and the Pontiff Damasus, who then ruled it. Therefore, though the context of the Latin version of the Greek original of Epiphanius seems clear, in truth it is difficult to consider as certain and irrefragable the apparent sense. Archæological researches in Palestine will, perhaps, clear up the dark problem, and inform us whether, in the second half of the fourth century, the use of sacred images was there scarce, and not yet adopted by the Church of Jerusalem^d.”

One veil of tapestry, brought from Alexandria in the fourth century, was in the Basilica or Hall of the family of Bassus, on the Esquiline (as we have previously mentioned). These are recorded

^b In fact, in the Latin version, Epiphanius says: “Non satis memini cuius imago fuerit; quod ergo quum vidissem in ecclesia contra auctoritatem Scripturarum hominis pendere imaginem,” &c. See Baronii, l. c. § 60; Bolland. Acta Sanctorum, t. iii. p. 41; Marchetti, Critica della Historia del

Fleury, t. ii. p. 154, and following.

^c See Petavii Opus de Theologicis Dogmatibus, &c., De Incarnatione, xv. 14, 8; Natalis Alex., l. c.; Tillemont, Histoire ecclésiastique, t. x. p. 517, &c.

^d De Rossi in Bulletino di Archæologia Cristiana.

to have been ornamented with figures of lions, tigers, and other animals, also of Diana and Apollo, &c. Ugonius, writing in the seventeenth century, describes these silks, which were extant in his time, as of the greatest beauty. Whether the Basilica of Bassus was ever consecrated as a church or not, is a doubtful question; but similar cloths or tissues, richly worked in embroidery, are frequently mentioned by Anastasius^e, from the Pontifical Registers, among the donations of the Popes to different churches (as we have seen). Similar rich veils are also mentioned as hanging over the doors, in the place of the heavy and ugly-looking curtains that now hang over them.

^e Gregory IV., who was elected Pope in A. D. 827, gave to the church of S. Mark "three Alexandrian veils hanging before the great doors, having lions and horses; one Alexandrian curtain . . . other Alexandrian veils, of which one having wheels and roses in the middle, and another trees and wheels, hanging before the doors of the said church." (Anastasius in Gregorio IV., s. xi.)

Towards the end of the same century, Stephen VI. gave four veils to the "church of S. Maria Maggiore, of which one was Alexandrian." (Ibid. in Stephano VI.) See also Paul de Angelis, *Basilicæ S. Mariæ Majoris, Descriptio et Delineatio*, &c. Romæ, MDCXXI. folio, lib. vii. cap. 5, p. 32, col. 2.

APPENDIX ON CHURCH AND ALTAR DECORATIONS.

THE artistic decorations of the Churches of Rome, and of the Altars contained in them, are generally considered as of so much interest and importance, that it has been thought necessary in this work to give special attention to them. Therefore the author has called in the assistance of those friends who have long done so, amongst whom perhaps the first place should be assigned to Monsignor Xavier Barbier de Montault, Chamberlain to his Holiness Pius IX., who has supplied three essays on the subject.

The first is on the remains of art of the Classical period preserved in the Christian churches, several of which are made out of the old temples.

The second treats of what are called the *signatures* of the artists, that is, their names inscribed by themselves on their works. These are arranged in chronological order, from the fourth century to the sixteenth.

The third essay is on the works of the Cosmati family, the most celebrated artists of the great thirteenth century. These are not strictly confined to Rome; but the works of the family in other towns of Italy are included, in order to make their history complete.

As there is some delicacy required from an Anglo-Catholic in touching on such subjects in Rome, the centre of the Roman Catholic system, it has been thought better to give exact translations of what the Monsignor has written, lest any charge of tampering with them should be brought. They are, in fact, works belonging to the History of Art, which is Archæology, and have nothing to do with religious tenets; but it is known that great jealousy exists on the subject, and every care has been taken to avoid giving any just cause of offence. What follows will be as close a translation as possible of what Monsignor de Montault has written, whose previous works are well known and appreciated in Rome and in France. It should be remembered that previous to the beginning of the fourth century, when the peace of the Church was proclaimed by Constantine, the heathen Priests had the chief direction of the Government of Rome in all such matters, and the Christians were not permitted to make any display of their religion. In times of persecution, they were obliged to conceal both themselves and their places of meeting as much as possible, as is shewn by the underground chambers or chapels of S. Pudentiana, made under part of the House of Pudens the senator on the Viminal—of S. Silvestro, under the Thermæ of Trajan, on the Esquiline—and of S. Prisca, made in the Thermæ of Sura, on the Aventine.

PAGAN REMAINS IN CHURCHES IN ROME,

BY

MONSIGNOR X. BARBIER DE MONTAULT,
CHAMBERLAIN TO HIS HOLINESS PIUS IX.

THE original [constructions of the buildings used for] churches in Rome were either Pagan or Christian, according to circumstances. Christianity availed itself of the Pagan temples, which had then become empty and useless. If the temple was not sufficiently perfect to be used entire, the Christians made use of the remains and adapted them to their new constructions. Nor was this confined to temples; they made use equally of other public buildings or of private ones, when sufficiently large for their purpose. They availed themselves of thermæ, circuses, porticos (or arcades), the forums, &c.

For their furniture they did not scruple to make use of urns, sarcophagi, and cippi, which had originally served for profane purposes. The devotion of the people caused them to give to the priests their palaces and houses, of which in general the site only was employed, because the buildings were not convenient for the requirements of the liturgy. But among these houses there were many that were consecrated by the devout remembrance of the faithful who had inhabited them, and who had become saints of great renown in the Church.

The following are the different buildings of these classes that I have examined in Rome.

PAGAN TEMPLES.

S. MARIA AD MARTYRES.

The Pantheon, which had been consecrated to all the gods of Paganism, was transformed into a church by Pope Boniface IV. in A.D. 607; he caused twenty-eight cart-loads of the bodies of the martyrs to be translated there from the Catacombs.

This great edifice was built twenty-five years before the Christian era, by the son-in-law of Augustus, Marcus Agrippa, whose name is engraved on the external frieze, and it is still substantially the same as when it was built. The beautiful ancient ornamentations now remaining consist of the fine columns of the portico [which is an addition to the original structure]; it has sixteen columns of

granite, some red and some grey. The fine bronze doors, with the *grille* or grating over them, are original. In the interior are sixteen large columns of the valuable yellow marble called *giallo antico*, of the Corinthian order, and they are fluted; eight small ones of the same precious marble, and four of porphyry. The vault is divided into deep caissons of stucco, originally filled with fine bronze ornaments. In the centre is a circular opening.

This great circular construction is called a brick building [but it is really of massive concrete walls, faced on the exterior only with brick, held together by numerous arches of construction, which bind the facing into the concrete mass]. We see by the substructure which surrounds it that it was *not* an isolated building, as was formerly supposed. Archæologists generally now admit that it formed part of the *Thermæ* of Agrippa.

S. URBANO ALLA CAFFARELLA.

This elegant little building is supposed to have been a temple dedicated to Bacchus. It is of the oblong or rectangular plan, faced with fine brickwork of the first century, and has a portico of four columns of white marble. The vault has retained some of its stucco ornament, on which are represented trophies of arms. In the soil around quantities of the small cubes of enamel (or *tesseræ*) have been found, which indicate that it was decorated with mosaics [but there is no other trace of them].

S. LORENZO IN MIRANDA

was the Temple of Antoninus and Faustina, as is proved by the inscription remaining on the front of it. This old temple was given in the fifteenth century, by Pope Martin V., to the company of Chemists and Druggists, who completely transformed the interior. The peristyle (or portico) is ornamented with ten columns of *cipollino*, each forty-three feet high; the frieze is finely carved with griffins in front of an altar, and separated by candelabra. The beauty of this work has given it in the Middle Ages the name of *Miranda*, or *Wonderful*, which it well deserves.

S. MARIA EGISIACA.

This was evidently a temple, and is supposed to have been that of *Fortuna Virilis*, originally built by *Servius Tullius*, and mentioned by *Livy* (xxiv. 27, xxv. 7), and *Tacitus* (*Annal.* ii. 41) [but entirely rebuilt in the time of the Republic, and again under Augustus]. The front is ornamented with a portico of four columns of travertine

[now built up], and the sides with seven [half-columns or pilasters]; the whole raised on a plinth, which is also of travertine. This temple was only occupied as a church in the sixteenth century, when Pius V. gave it to the Armenian monks.

S. MARIA DEL SOLE.

This is the circular temple in the Forum Boarium [now the Piazza di Bocca della Verità]. It is commonly called the Temple of Vesta. The *cella*, now the church, is circular, and has round it a fine portico or colonnade, of which the columns, of the Corinthian order, are of white marble, and fluted. It was only made into a church under the pontificate of Sixtus IV., at the end of the fifteenth century.

SS. COSMAS E DAMIAN.

In this church archæologists distinguish three temples :

1. The circular temple of Romulus, the son of Maxentius, who built it; after the fall of Maxentius, the Senate dedicated this to Constantine.

2. A square temple behind this [probably that of Venus], made into a church by Pope Felix IV., in the sixth century.

3. The Temple of Roma, now the sacristy of the church. Against the back wall of this the Marble Plan of Rome was fixed, at the foot of it the broken fragments were found in 1575, now placed on the wall of the staircase of the Museum of the Capitol. [Other fragments were discovered near the same spot in 1870. The remains of the metal hooks by which the slabs of marble were attached can still be seen in the wall, which is of brickwork of the third century.] Of the Temple of Romulus there are remains of the portico in front. Two columns, of *cipollino*, are buried to half their length [by the filling-up of the foss-way called the Via Sacra]. The *cella*, which was round, is now the vestibule of the church.

S. MARIA IN COSMEDIN.

This church is made out of two ancient temples [as is seen clearly by the marble columns of two different sizes and heights remaining *in situ*, and the massive wall of the *cella* at the back]. Between the nave and the aisles are sixteen large marble columns, with a variety of capitals, two of which are medieval imitations of the classical forms. Other small marble columns are built up in the north wall, and the new part is made out of the eastern portico. One of the temples is believed to have been that of Pudicitia Patriciana, where the Patrician ladies only had the right to enter.

In the court on the south side and at the back, the very massive wall of an ancient *cella* can be seen. This is believed to have been that of Mater Matuta or Mater Magnæ Ideæ, mentioned by Livy [Hist., xxxvi. 36]. The street by the side of this church retains the name of Via della Greca, in remembrance of the Schola Græca which was attached to this church, and in which Augustus is said to have studied rhetoric. [The name of *Cosmedin*, or Beautiful, is said to have been given to the church on account of the very rich decoration of the Greek artists, of which there are remains.]

S. NICCOLA IN CARCERE.

This church was made out of three very ancient temples, of which the foundations and substructure are still in the crypt, separated by mere passages; the columns also remain in the walls, which are built up between them, and the cornices form part of the roof. In the front and the side walls, the large columns are of the Corinthian order; the nave and aisles are divided by fourteen antique columns of *cipollino*, or granite. The three temples are those of

SPES, built B.C. 534 (Livii Hist., xxi. 62); rebuilt B.C. 212 (xxv. 7).

JUNO SOSPITA, built B.C. 493 (Livii Hist., xxxiv. 53); rebuilt B.C. 212 (ibid., xxv. 7).

PIETAS, rebuilt B.C. 180 (Livii Hist., xl. 34).

These temples stood in the Forum Olitorium, or vegetable market.

S. MARIA IN ARACELI.

This church is built of materials from ancient temples, that is, the columns and the grand flight of marble steps up to it are antique; but the walls are medieval, and there is no evidence that the site was that of a temple. The nave and aisles are divided by twenty-two antique columns of granite, said to be from the fine temple of Jupiter Capitolinus; but the third column on the left hand bears the inscription *A CVBICVLO AVGVSTORVM*, which seems to indicate that they came from a palace of the Cæsars or Emperors. The flight of one hundred and twenty-four steps, of white marble, that leads up to the principal front, was built in 1348, as recorded on an inscription. Some say these were taken from the temple of Quirinus, others from that of Jupiter Capitolinus.

S. BARTHOLOMEO ALL' ISOLA.

This is on the site of the temple of Æsculapius, and the fourteen granite columns come from that temple. In the garden of the convent the remains can be seen of the rock of the island, built and cut by the ancient Romans into the form of the side of a ship.

S. ADRIANO, OR HADRIAN.

Some archæologists consider this church as on the site of the temple of Saturn, and that the brick wall of the front belonged to this temple [but this will not bear examination. The site does not agree with that temple, and the brick wall is of the eighth century, when the church was built].

S. MARIA IN TRASTEVERE.

The twenty-two columns of granite in this church are said to be the only remains of the temple of the Ravennates, or sailors from the fleet of Augustus, from Ravenna. But [that was on another site, and] some of these columns are red, others black; their height, their diameter, and their capitals are all different. They have evidently been taken from different temples, of which this may have been one.

S. CRISOGONO.

The twenty-two columns of granite, some red, others grey, and the two of porphyry at the arch of triumph, all come from antique temples; but there is no record of which they came from.

S. FRANCESCA ROMANA.

This church and convent occupy the site of an ancient temple, with a double *cella* back to back, the vault of which is ornamented with caissons exactly similar to those of the Basilica of Constantine near to it. This church is usually said to be on the site of the temple of Venus and Roma, of the time of Hadrian [but the construction and details are not of that period, and the brick-stamps of Maxentius have been found in the walls].

S. PAOLO ALLE TRE FONTANE.

Some excavations made in this church in the year 1848 shewed that it stands on the site of a hall of the ancient Romans, supposed to have been erected for public amusement, such as pugilistic fights and the palæstra; at about a yard underground the bases of columns were found, the only remains of some great edifice.

S. MARIA MAGGIORE.

This is supposed to stand on the site of a great temple of Juno, to which originally belonged the thirty-six columns of marble from Mount Hymettus, and of the Ionic order. It is, however, quite possible that such work might have been done in the fifth century, when the church was built.

S. SABINA ON THE AVENTINE.

This is considered to be on the site of a Temple of Diana, to which the twenty-four columns of Parian marble belonged; they are fluted and of the Corinthian order. [This church was also built in the fifth century, and does not appear to be on the foundation of a temple. Another tradition states that it was erected on the site of the saint's paternal house.]

THERMÆ.

THE CHURCH OF S. MARTINO A' MONTI.

This church, more commonly called S. Silvestro and S. Martino, either consists of two very distinct parts, or it is two churches at different levels, connected by a sloping passage descending from the crypt of the upper church into the lower one. The latter is made out of chambers of the great Thermæ of Trajan, which were almost a part of those of Titus. It was consecrated by Pope Sylvester in the time of Constantine, but had previously been used by the early Christians as one of their places of assembly, and, after "the Peace of the Church" was proclaimed, it was openly made into a church. Being at a low level against the northern cliff of the Esquiline Hill, it was in a situation well calculated to escape observation, and it has been singularly little altered. The pavement is still of the black and white mosaic, or small *tessera*, usual in the time of the early Empire; and the windows are still of pierced marble slabs, called *transennæ*, originally without glass, resembling altar-rails or balustrades; one is in its place in the wall, another lying about in the church. The brick wall and the doorway are of the time of Trajan; the vaults have remains of fresco-painting of the ninth century, very simple, with the cross conspicuous. The original entrance was by an external flight of steps from the garden, and through the doorway of Trajan; the present entrance is by the sloping passage from the side of the crypt of the upper church. This hall belonged to the presbyter Equitius in the time of Constantine^a.

^a Anastasius, at the beginning of his life of S. Silvester, says of him: "Hic fecit in urbe Roma ecclesiam in prædio cujusdam præbyteri sui, qui cognominabatur Equitius, quem titulum Romanum constituit, juxta Thermas Domi-

tianas, qui usque in hodiernum diem appellatur Titulus Equitii," &c. (Hist. de vitis Rom. Pont., c. xxxiv. No. 34. See also Nibby, Roma nell' anno MDCCCXXXIII. parte prima moderna, p. 543.)

S. PUDENTIANA.

According to the legends of the Roman Church [and the history of Damasus^b, who wrote in the fourth century and collected these legends], this subterranean church was made in the *Thermæ* of Novatus, and consecrated by Pius I. about the year 150. These *thermæ* were part of the house of Pudens, to which family Novatus belonged. Three long and narrow subterranean chambers, parallel to each other, have been turned into a nave and aisles by piercing arches through the intermediate walls; the construction is of the first century, of the time of the Apostles, with alterations of the second century, and there are hot-air flues cut in the early walls in the angles of the chambers. The end wall behind the altar of the upper church is that of a Basilica, or great hall, which is also of the first century, with alterations of the second. The upper church has been rebuilt more than once, but this end wall was preserved; and the lower church, being considered as foundations only, remained undisturbed.

S. MARIA DEGL' ANGELI ALLE TERME DI DIOCLEZIANO.

In 1563, Michael Angelo, by order of Pope Pius IV., converted one of the great halls of the *Thermæ* of Diocletian into this church. His skill in doing so has been too much vaunted by his admirers. It is a magnificent hall; but he did not build it, and the modifications he made were not improvements. The vault is the same, only whitewashed, and the walls covered with paintings. To remedy the humidity of the soil, the earth was removed; but this was done so unskilfully that the eight granite columns of the nave are partially buried. The choir, with its apse, is taken from some of the other chambers of the *thermæ*, and the entrance is through a smaller round chamber, celebrated for its acoustic qualities.

S. BERNARDO ALLE TERME.

In the year 1600, Caterina Sforza, Countess of Santa Fiora, caused another of the halls of the *Thermæ* of Diocletian to be made into a church. It is a large round hall, situated at one corner of these great *thermæ*, and is said to have been the *Calidarium*. The vault remains intact with its caissons; but the walls have been plastered over both on the exterior and interior, and the original character entirely destroyed.

^b The history of the early Popes, collected by Damasus, forms the first part of the work of Anastasius the librarian, and is more commonly known by that name.

S. SALVATOR ALLE TERME.

This small rectangular church, which formerly belonged to France, was made out of one of the chambers of the Thermæ of Nero, which can only be recognised by the thickness of the walls. It is situated near the gate, and is said to have been frequently used by Gregory the Great (A.D. 590—604).

PUBLIC EDIFICES.

S. ANGELO IN PESCHERIA.

The portico in front of this church, which serves as a porch to it, was originally that built by Octavia, the sister of Augustus. [It was the Porta Triumphalis, at the entrance into the City, with the *porticus* or colonnade of Octavia on one side, *within the City*; and the *porticus* or colonnade of Philippus on the other side, *outside of the City*°. This great portico, or triumphal gate, having been damaged, was partially restored by Septimius Severus in the third century, as recorded on an inscription; and again repaired in brick in the eighth century, when the church was made.] The four outer columns are of marble, and of the Corinthian order, with the entablature and a pediment on each side. The four columns at the back are built into the front of the church. [They have been brought to light and left visible during some extensive restorations and partial rebuilding, made in 1870 and 1871.]

CHURCH OF THE ANNUNCIATA, A' PANTATTI,
Near the Tor de' Conti.

This church was made by Urban VII. in the seventeenth century, out of the temple called that of Mars Ultor, or the Avenger. Three sides of the church were formed of the walls of that temple, or of the Forum of Augustus.

S. AGNESE IN PIAZZA NAVONA.

This church is made in the Circus Agonalis of Alexander Severus. The crypt, or subterranean church, is part of the original structure; between the pillars walls were built, and chapels added. The ancient construction is concealed by plaster. On this spot S. Agnes is said to have been first exposed to prostitution, and then beheaded.

° See the description of the ceremonies at the funeral of Augustus by Philo Judæus, given in another part of this work.

VARIOUS ANTIQUE OBJECTS.

It is not at all uncommon in the churches of Rome to find antique marble baths and similar objects converted into altars. The interior of the bath serves to contain the relics of the saints. This is the case in the high altar of S. Maria in Cosmedin, which is made of one of red granite; that of S. Bibiana is an urn of alabaster; that of S. Mark, an urn of grey granite; that of S. Croce in Gerusalemme, an urn of basalt; those of S. Maria Maggiore, S. Pancratius, SS. John and Paul, each an urn of red porphyry; that of S. Nicholas in Carcere, an urn of green porphyry, &c. Sometimes also the altar consists simply of a Pagan *cippus*, with a slab of marble placed upon it, as in S. Theodore, and S. Maria in Via Lata.

At S. Salvatore alle Terme, the stoup for holy water is a small sarcophagus for an infant. At the Navicella (or S. Maria in Domnica), and at S. Onofrio outside the Walls, the basin for holy water is hollowed out of the upper part of a *cippus*. At S. Bibiana, a small ossuary serves for the priest to wash his hands in, when he is about to celebrate.

In the porch of the church of the Apostles, the architect has preserved, by building it into the walls, a magnificent antique sculpture of an eagle crowned with oak-leaves^d. At S. Maria in Cosmedin, in the porch, they have an ancient marble slab, with a head of Oceanus [popularly called the Bocca della Verità], said to have been used as the mouth of a water-drain.

In S. Antonio Abbate, the celebrated figures of a tiger on the back of a calf, now serve to ornament a chapel (see p. 2 of this chapter).

At S. Maria in Cosmedin also, the baptismal font is made of an antique vase of white marble, with a vine twining round it. In the baptistery of the Lateran, the font is an urn of basalt, which had originally been a bath.

Many medieval tombs in Rome are simply antique marble sarcophagi, in which Pagans were first interred, and which were used again to bury Christians in. At S. Maria del Priorato on the Aventine, is a sarcophagus-tomb, on which are sculptured in *alto-rilievo* Apollo and the Muses.

In the church of S. Maria in Ara-Cœli, on the sarcophagus or tomb of the father of Pope Honorius IV., is a Bacchanal scene sculptured in fine *alto-rilievo*. Cardinal Fieschi, nephew of Innocent IV., is buried in a sarcophagus, on which is carved in *basso-rilievo* the details of a Pagan marriage ceremony.

^d In 1873 some antique bases were found under this church, belonging to a temple of the time of Trajan on this site.

PALACES AND HOUSES.

Some of the recent explorations have brought to light, very distinctly, remains of the palace of Plautius Lateranus, built in the best brickwork, that of the time of Nero, which was given by Constantine to Pope Silvester. In the sacristy of the church are [or were] two slabs, with the name of Lateranus. An interesting ancient sculpture of a view of the gate called *Porta Asinaria*, with the Lateran Palace in the background, is also preserved in the passage to the sacristy [built in over a window, in a bad light].

The church of S. Croce in Gerusalemme was a hall of the palace known as Palatium Sessorianum, in which S. Helena, the mother of Constantine, resided, and there are alterations of her time. In the cloister are preserved, built into the wall, some fragments of the old palace, especially two of the pierced marble windows of the first or second century (of which photographs have been taken). In the crypt is the pedestal of a statue of S. Helena, on which is an inscription of the fourth century.

S. GREGORIO AL MONTE CELIO.

Pope Gregory the Great was a member of the illustrious family of Anicia. He was born in the house of his father, near the bridge called Quattro Capi, and an inscription^e in the small church of S. Gregory^f on the spot records the legend. He converted the palace in which he resided into a monastery in A.D. 590. The marble seat and table preserved there are of at least that antiquity, and probably earlier. The table is said to be the one on which the saint was accustomed to feed the poor.

The church of S. Maria in Domnica is said to have been originally made in the palace of the Lady Cyriaca [in Latin *Domnica*], of a noble Roman family, where she had sheltered Pope S. Sixtus, and the deacon S. Laurentius or Lorenzo.

The church of S. CLEMENTE is traditionally said to have been made in the house of that saint.

^e DOMINAE . NOSTRAE . FL . IVL .
[HELENÆ . PISSINÆ . AVG . GENE-
TRICI . D . N . CONSTANT]INI . MAXIMI .
VICTORIS . [CLEMENTISSIMI . SEMPER]
AVGVSTI .

^f This church is sometimes called

“Of Divine Piety,” from “the miraculous image of the Virgin” over the high altar so called. (Nibby, *Roma nell’ anno MDCCCXXXVIII.*, parte I^a moderna, p. 283.)

The church of S. MARIA IN VIA LATA is said by tradition to have been the house of S. Martial, and that S. Paul the Apostle and S. Luke the Evangelist resided there. The construction of the walls of the crypt belongs to the early Empire ‡.

S. PRISCA on the Aventine, according to another legend, was made in the house where S. Prisca received S. Peter; and there is an antique capital, the top of which is hollow, and is said to have been used by the apostle for a baptismal font.

S. PRAXEDES, OR PRASSEDE.

The saint of that name resided where this church now stands, and in the middle of the nave is preserved the well in which was received the blood of the martyrs, which she collected with a sponge. Her body lies in the crypt, in a fluted urn of white marble; three other similar urns contain the relics of numerous martyrs, placed there by Paschal I. in the ninth century.

S. PUDENZIANA.

S. Pudentiana resided with her father, the Senator Pudens, in the aristocratic quarter of Rome, Vicus Patritius. It was here that S. Peter the Apostle was lodged. To that period belongs the well in which the bones of the martyrs were collected, and the mosaic pavement of white marble in large cubes (*tesseræ*).

S. CECILIA.

In the Acts of S. Cecilia, it is related that at the moment of her death she begged that her house might be converted into a church. This was done by Pope S. Urban in the third century. The house or church has been rebuilt several times; but the hot-air bath-chamber in which she suffered martyrdom by suffocation, has been preserved. The bronze cauldron in which the steam was heated is shewn, and the flues in the wall which spread the heat of the stove [called the hypocaust].

Near the Piazza Borghese is the small church of Divine Love^h; this occupies the site of the house where S. Cecilia was brought up, as is stated on an inscription engraved upon a Pagan *cippus*:—

HAEC EST DOMVS IN QVA ORABAT SANCTA CECILIA.

‡ [This was not a house, but part of the Septa.—Ed.]

^h "HANC AVLAM DOMINI FORMANS
FVNDAMINE CLARO
AVREA GEMMATIS RESONANT HAEC
DINDIMA TEMPLI

LAETVS AMORE DEI HIC CONIUXIT
CORPORA SCA."

(Nibby, Roma nell'anno MDCCCXXXVIII.
parte 1^a moderna, p. 158.)

S. ALESSIO, E BONIFACIO.

On entering this church, which is on the western slope of the Aventine, we see on the left hand the staircase of nine wooden steps, under which S. Alexius lived unknown for seventeen years in the house of his father, and where he died in 409. A little further on, the well at which he drank, still furnishes water to pious visitors.

MAUSOLEA.

The Emperor Constantine (according to the history of Anastasius the Librarian) erected a mausoleum to the memory of his mother, S. Helena, at the third mile on the Via Labicana¹.

The sarcophagus of red porphyry has been carried to the Vatican Museum, and the small rural church of SS. Peter and Marcellinus has been built within the mausoleum; but the old walls remain faced with large bricks [of the fourth century], and some of the earthen pots with which it was vaulted may still be seen in the springing of the vault. The rest have been destroyed.

S. CONSTANTIA.

[The family of Constantine also built the mausoleum and baptistry of S. Constantia, in memory of the daughter of Constantine, who was also buried in a sarcophagus of red porphyry, very similar to that of S. Helena, which has also been carried to the Vatican Museum. This building remains perfect in the garden of S. Agnes outside the walls of Rome, and the fine mosaic pictures on the vaults are also preserved.]

In printing these Notices which Monsignor de Montault has kindly sent me, I have thought it right to give merely a translation of his words (here and there inserting a few additions for the sake of clearness, which he had probably omitted for brevity only). Without entering on the difficult question of the truth of the legends called "The Acts of the Martyrs," a point on which a Roman Catholic prelate and an Anglo-Catholic layman cannot be expected to agree, they are not an article of faith in the Roman Catholic Church, and an Anglo-Catholic is at liberty to believe as much or as little of them as he thinks right. Other parts of this work, such as the Chapter on the Catacombs, and the Architectural History of the Churches, will be found not quite consistent with the views of my excellent friend, Monsignor de Montault.

¹ "Et mausoleum ubi beatissima mater ipsius sepulta est, Helena Augusta, in sarcophago porphyritico Via Labicana miliario ab Urbe Romæ tertio."

THE SIGNATURES OF ARTISTS IN ROME.

BY MONSIGNOR XAVIER BARBIER DE MONTAULT,

CANON OF ANAGNI, AND CHAMBERLAIN TO HIS HOLINESS PIUS IX.

THE works of the artists in Rome are *generally* known by their biographies, at least such as are sufficiently well-known to have had their lives written; there are others, of whom we have no other record than the signatures on their works, and these are sometimes equally worthy of attention for the History of Art. Their evidence is conclusive and unanswerable, and, when arranged in a Chronological Table, in which they were certainly entitled to a place, they enable us to see the influence which has been exercised by one country upon another, and to trace the progress of Art at one period, and its decline at another.

The number of signatures obtained in Rome amounts to forty-one, and they embrace a period of a thousand years. In the early period, they are naturally very rare; in the latter half, they increase rapidly.

They may be divided into three classes, according to the profession they followed:—three architects; ten painters; fourteen sculptors in marble, and engravers on the same; six mosaicists; four founders in bronze, &c.; ten workers in silver, and one in gold.

We cannot doubt the interest that attaches to this collection, when thus classed and arranged in the order of their dates. It is believed that the present is the first time that this has been done in a serious and systematic manner. The essays attempted by M. Didron and M. Promis are far from being complete or exact^a.

FOURTH CENTURY.

1. Epitaph of Gaudentius, the silversmith, engraved on marble; brought from a catacomb, and now preserved in the courtyard of the palace of Gulielmus.

✻ ✻ ✻
CVBICVLVS
FAL GAUDENTI
ARGENTA
RI

^a I have to thank Mr. Parker for giving me the opportunity of making these special researches on a subject

so new and so interesting.—X. BARBIER DE MONTAULT.

FIFTH CENTURY.

2. Epitaph of Helias, the silversmith, given by De Rossi, in his great work on Christian Inscriptions, p. 236, at the date of A.D. 406.

· HELIAS ARGENTARIUS

NINTH CENTURY.

3. Flavius Epiphanius, goldsmith. His name is inscribed on a marble slab in the church of S. Maria Maggiore, under the pontificate of Gregorius IV.

✠ FLAVIUS EPIPHIANIVS AVRIFEX

ELEVENTH CENTURY.

C	R
I	S
T	I
A	
N	
V	
S	
M	A
G	
I	S
T	E
R	
F	E
C	I
T	

4. Magister Christianus has inscribed his name vertically on the tomb of Cardinal Petrus, in the church of S. Prassede (chapel of the Crucifixion), in Rome. The inscription is without a date, but belongs to this period.

TWELFTH CENTURY.

5. John of Venice, sculptor. He has carved his name very roughly on the lintel of the principal doorway of the church of S. Maria in Cosmedin, with the Paschal Lamb and the symbols of the four Evangelists.

✠ IOANNES DE VENETIA ME FECIT

6. Paul, a mosaicist. The Villa Pia, in the gardens of the Vatican, contains a mosaic pavement of hard stones, which is the work of the good hand of this artist.

✠ NVNC OPERIS QVICQVID CHORVS
ECCE NITET PRETIOSI
ARTIFICIS SCVLTRI SCOMSIT BONA
DEXTRA PAVLI

7. The four sons of Paul were sculptors, who worked together on the ciborium of S. Lorenzo f. m., A.D. 1148, and inscribed their names :—

✠ IOHannes . PETRVS . ANGELVS . ET SASSO . FILII PAVLI MARMORARIÛ .
HVIVS OPERIS MAGISTRI FVERVNT.

Cardinal Besozzi^b, in his History of the Church of S. Croce in Gerusalemme, has preserved the following inscription of the same artists :—

✠ IOHANNES DE PAVLO CVM
FRATRIBUS SVIS
ANGELO ET SASSO HVIVS
OPERIS MAGISTRI FVERVNT ROMAE

8. The sculptors, Nicolas de Angelo and Petrus Tassa, who carved together the scenes from the life of Christ upon the Paschal candlestick of the Church of S. Paul f. m.

✠ EGO NICOLAVS . DE . ANGILO . CVM PETRO . TASSA . MAGISTRO .
HOC . OPVS COMPLEVIT .

Ughelli records the signature placed by Nicolas, in 1170, on the high altar of the Cathedral of Sutri :—

“ Hoc opus fecit Nicolaus et filius ejus anno incar. M.CLXX.
Factum est hoc opus a ven. viro ADALBERTO Episcopo^c.”

Father Casimir, in his work on the church of Ara Cœli, and in a manuscript preserved in the library of the Chiesa Nuova, treats, as the work of Nicolas in 1180, the *confessio* in the church of S. Bartholomew on the island, of which there remains only the well, sculptured with figures.

9. Hubert and Peter, of Lausanne, founders in bronze (or as we should now call them in England, brass-founders). They made the doors of the oratory of S. John the Evangelist, in the Baptistery of the Lateran, which are dated, by the inscription upon them, A.D. 1199, and inscribed with their names :—

HUJUS . Operis . UBERTVS . ET . PETRVS . FRATRES
MAGISTRI . LAVSENEŒSIS FVERVNT

Their names are also engraved on the door of the sacristy of the Lateran in 1196, but with this variation, that they in this called themselves inhabitants of Piacenza, not of Lausanne.

✠ UBERTVS MAGISTER et PETRVS . EIUS FRATER
PIACENTINI FECERVNT HOC OPVS

^b “La Storia della Basilica di Santa Croce in Gerusalemme.” Roma, 1750, 4to.

^c Ughelli, Italia Sacra, tom. i. p. 275.

10. Ubert, a founder. Laurence III. had a *grille* or grating cast in bronze-gilt, for the front of the *confessio* in S. Peter's, in the Vatican. On the centre of this is engraved the name of the artist,

✠ OBERT,

probably the same as Ubertus.

Of the twelfth century we have also Philippus, who carved the figure of Christ and two of the Evangelists, in *basso-rilievo*, in the cathedral of Ancona, and inscribed his name upon it:—

MAGISTER PHILIPPVS ME FECIT

THIRTEENTH CENTURY.

11. Brother Oddo, the monk, who painted the fresco in the chapel of the monastery of S. Benedict at Subiaco, and inscribed it:—

FRATER ODDO *monachus*

12. Gozzoli, the painter of the frescoes in the crypt of the monastery at Subiaco:—

MAGISTER GONXOLVS PI~~IX~~IT HOC OPVS

13. Vasaletto or Basaletto, sculptor. At the foot of the door of the church of the Sancti Apostoli in Rome, is a lion couchant, which has served as the base of a column; it is inscribed—

BASSALESTVS.

His name is also inscribed on the Paschal candlestick of the cathedral of Anagni:—

VASSALLETO ME FECIT.

The same artist has inscribed his name on the Episcopal throne in the collegiate church of S. Andrew at Anagni:—

VASSALETO DE ROMA ME FECIT.

14. Margaritone, of Arezzo, painter. He made a figure of S. Francis of Assisi, now in the Vatican Museum of Christian Antiquities, which is inscribed—

MARGARITONE DE ARETIO FECIT.

15. Callarari, sculptor in marble. Under the portico of the church of S. Bartholomew on the Island, at Rome, is the architrave of the ciborium of the ancient high altar of the church, carved in 1284, and inscribed—

MILLE~~SI~~MO . C.C.LXXX.I.I.I.I. MENSE DECEMBRIS die . XX.I.I.I.I.
OMNIA SANCTVS
CALLARARIUS DE . FEDERINIS *Fecit* .

for which the marble was taken from the Temple of Jupiter Capitolinus. It is inscribed :—

MAGISTER . LAVRENTIUS . SYMEONI
 ANDREOTII . ANDREE , KAROLI ^h
 FABRICATOR . DE . ROMA . DE . REGIONE .
 COLLAMPNE . FVNDAVIT . PROSECVTVS .
 Est . ET . CONSVMMAVIT . VT . PRINCIPALIS .
 MAGISTER . Hoc . OPVS . SCALARVM .
 INCEPTVM . ANNO DOMINI . M^o .
 CCC^o . XLVIII . DIE . XXV . OCTOBRIS .

22. Paul of Sienna, sculptor. He received and deserved the praise of Vasari. In 1341, he engraved an inscription in fine round Gothic characters, recording the rebuilding of the roof of the church of S. Peter in the Vatican by Pope Benedict XII. This fine inscription is preserved in the crypt of the present church :—

MAGISTER
 PAVLVS . DE . S
 ENIS . ME . FECI . T

23. Nuccolo Vecca, sculptor. He has put his name in round Gothic characters on a shield at the foot of the tomb of a priest whose effigy he has carved in the church of S. Barossa at Rome.

✠ NVCCOLO
 VECCA

Nuccolo may be the same as Niccolo or Nicolaus, or it may be a diminution of Ranuccio, of which the two first letters have been suppressed and the termination prolonged. The first seems the most probable.

24. Vital of Bologna, painter. He has inscribed the painting of the Madonna surrounded by penitents, in the Christian Museum of the Vatican :—

VITALIS . DE . BONONIA . Fecit .

25. Nuzzi, a painter. He executed, in 1375, another Madonna, now in the Vatican Museum, on a triptych, and inscribed his name upon it :—

✠ ALECRITTVS . NVTIS , ME . PINXIT . A . M . CCC . LX . V .

FIFTEENTH CENTURY.

26. Paul of Sienna, sculptor. His name is inscribed on two tombs, with effigies carved by him; one in 1405, on the tomb of a Knight of S. John of Jerusalem, in the church of S. Mary of the Priorato, on the Aventine. The inscription is in square Gothic characters :—

MAGISTER PAVLVS FECIT

^h *Filius* is understood.

The other is on the tomb of Cardinal Petrus de' Stefaneschi, in the church of S. Maria in Trastevere, A.D. 1417. The inscription is in round Gothic characters :—

MAGISTER . PAVLVS . FECIT . HOC . HOPVS (*sic*).

27. Meno di Fiesole [or Mino of Florence?], sculptor. An elegant tabernacle or niche for the Holy Sacrament, in the church of S. Maria in Trastevere, is his work, and is inscribed—

OPVS MINI.

28. Laurence Cacche, sculptor, A.D. 1412. His name is inscribed on a panel of sculpture preserved in one of the corridors of the English College at Rome. The inscription is in fine round Gothic characters :—

LAVRENTIVS CACCHE ME FECIT.

On the above-mentioned tomb are the arms of both England and France. The name of the sculptor is not Italian, nor English, nor French, perhaps German(?), unless spelt corruptly.

29. Nicolas de Guardia, goldsmith. He made, in 1451, with much skill the magnificent standard cross at S. John in the Lateran, and inscribed it—

OPVS + NICOLAI + DE GVAR
DIA + ORELIS . M.CCCC.LI.

30. Bartholomew Vivarinus, of Murano, painter. There was in the museum of the Marquis Campana a panel, painted with the figure of S. John of Capistran, inscribed with the date and the name of this artist :—

OPVS . BARTHOLOMEI . VIVARINI . DE . MVRANO . 1459.

31. Antony of Murano, painter. He executed a large reredos of an altar of the date 1464, now in the Christian Museum of the Lateran, and inscribed upon it—

1464 ANTONIVS . DE . MVRANO . PINXIT .

32. Antony Filareto, sculptor or moulder, and founder in bronze. He modelled and cast the great doors of S. Peter's in the Vatican, in 1465, and inscribed his name upon them in three places :—

ANTONIVS PETRVS DE FLORENTIA FECIT 1465
OPVS ANTONII
OPVS ANTONII DE FLORENTIA

33. Nicolas Fulginas, called also Nicolas Almunus, of Foligno, painter. There is in the Pinacotheca of the Vatican a large altar-piece of his, dated 1466, inscribed—

NICOLAVS . FVLGINAS . MCCCCLXIIII.

In 1475, he painted a Madonna and several saints. This picture now forms part of the collection in the Villa Albani, at Rome; it is inscribed—

NICOLAUS . FVLGINAS . PINXIT . MCCCCLXXV.

34. Charles Crivelli, of Venice, painter. There are two of his pictures in Rome: S. James of La Marche, dated 1477, in the hall of Sovereigns in the Vatican, inscribed—

OPVS . CAROLI . CRIVELLI . VENETI . 1477.

The Virgin with the infant Christ, in the Lateran Palace, inscribed—

OPVS . CAROLI . CRIVELLI
VENETI . 1482 .

35. Master Francis, architect. He built, in 1478, at Frascati, in the Via del Olmo, near the bishop's palace, a house, which is still standing, and is inscribed—

M.CCCC.LXXVIII.
MAGISTeR . FRANCISCUS . Fecit .

36. Antony Pollialolus, of Florence, A.D. 1483, goldsmith, silversmith, bronze-founder, sculptor, and painter. He made the admirable effigy of Sixtus V. in the chapel of the Holy Sacrament, at S. Peter's in the Vatican, one of the finest bronze effigies in existence¹. It is inscribed—

OPVS . ANTONI . POLAIOLI
FLORENTINI . ARG^k AVRO
PICT^l . AERE . CLARI
AN . DOM . M.CCCCLXXXIII

37. Francia, goldsmith and painter. There is in the Palazzo Doria, a picture of his of the Madonna, inscribed, in square Gothic characters,—

FRANCIA . AVRIFABER . P^m .

His masterpiece, representing the stoning of S. Stephen, is in the Borghese gallery; it was made for an *ex voto*, and is inscribed

VINCENTII DESIDERII VOTVM
FRANCIE EXPRESSVM MANV

SIXTEENTH CENTURY.

38. Andrew Sansovino, sculptor, a great artist of the time of the Renaissance, who made the tomb of Cardinal Asernius Sforza,

¹ There is a similar one in front of the fine church of "La Santissima Casa di Loreto," which was built by Sixtus V. ^k Argento. ^l Pictor. ^m Pinxit.

A.D. 1505, in the church of S. Maria del Popolo ; and, in 1507, that of Cardinal Jerome Basso. Both are inscribed—

ANDREAS
SANSOVINVS
FACIEBAT.

In 1512, he executed, in the church of S. Augustine, the group of S. Anne and the Virgin, which is highly esteemed. It is inscribed—

ANDREAS . DE . MONTE . SANSOVINO . FACIEBAT .

39. Peter Paul Olivieri, sculptor. Two of his works in Rome are highly appreciated: the tomb of Gregory XI., 1370—1378, in the church of S. Francesca Romana, representing the triumphal entry of the Pope into Rome on the return from Avignon; and the reredos of the altar in the Gaetani chapel at the church of S. Pudentiana, a fine bas-relief of the Adoration of the Magi. Both are inscribed—

PETRI PAVLI OLIVERII OPVS.

40. Francis Zucca, mosaicist. He executed the mosaic picture in the apse of the church of S. Maria Scala Cœli, at the Tre Fontane, near S. Paul's; and on two of the stones at the foot of the picture he has inscribed—

F . Z . F¹ . I . 5 . 3 . 4
Francis Zucca fecit 1534.

41. Paul Rossetti, mosaicist. He executed in the side chapel of Notre-Dame de Loreto, in the Forum of Trajan, a mosaic picture which is badly drawn and badly worked, and shews how low the art had fallen at that period; nevertheless he was proud of it, and inscribed it—

PAVL ROSSETTI
FECIT . 1594

THE ARTISTIC WORKS OF THE COSMATI,
OR FAMILY OF COSMO, OR COSMAS, IN ITALY^a.

It is generally asserted that in the Middle Ages, artists did not care about fame; in Italy, during the thirteenth century, it was not so: the most important art-treasures of that fine epoch are not anonymous.

Among those who produced them, is a series of men all belonging to the same family, and bequeathing to each other from generation to generation the traditions and the processes of their art. Comparing the inscriptions engraved by them on the monuments erected by their clever and intelligent hands, one may easily draw up a pedigree, beginning at the end of the twelfth century and lasting till the decline of the thirteenth. These inscriptions are to be met with, not only at Rome, but likewise at Anagni, Subiaco, Cività Castellana, and other places, which is an evidence as to their notoriety.

It is a settled custom to call these artists *Cosmati*, from the name of their last representatives: I admit willingly such a designation, although it be not perfectly correct. The *Cosmati* are the sons of Cosmo, and not the inhabitants of the banks of the lake of Como, or of the town of Como, a gratuitous assertion which is supported by no written document, while we are thoroughly aware that, owing to their talent, they were styled *Roman citizens*.

They gave architectural designs, as well as executed the ornamentation of them, whether in sculpture or in mosaic. In the Lateran Palace they erected an elegant Gothic chapel, at the top of the steps of the *Scala Santa*; at Anagni they built a crypt, and at Subiaco a cloister. Twice their names occur at the former place, both in the upper and in the lower church, incised in the hard pavement. Their

^a I am indebted, as I have said, to my friend Monsignor Xavier Barbier de Montault, Chamberlain to his Holiness Pius IX., for this excellent notice of the family of Cosmo, the great artists of the thirteenth century, for the very beautiful decoration of the altars in Rome, usually called "Cosmati-work," Cosmati being the plural of Cosmo, or Cosmas, and nearly all these works having been executed by different members of that family in

three or four generations. M. de Montault has made the subject his special study for many years. He is a Canon of Anagni, the place from which the family of Cosmas originally came, as is shewn by the inscriptions that he has collected in the following paper. For the reasons before assigned, I have thought it best to give merely a translation of his valuable paper as an Appendix to this Chapter.

mosaics on the tombs of William Durand and of Cardinal Gonsalvus are proofs of their skill in that most delicate art.

I had already prepared all the notes necessary for a complete account of their works, before I met with a tract written by Mr. Charles Promis, published at Turin^b. While acknowledging the unquestionable science of that author, I saw with regret that I disagreed with him on several points, because I had pushed my researches further than he had, and I had good opportunities of pointing out documents that were unknown to him. Since that time I have published an article on the Cosmati in the *Annales Archéologiques*, edited by M. Didron^c. My paper was immediately translated into Italian, and published at Milan; it was by accident only that I heard of this, and I am obliged to the author for having turned to account the result of my personal researches while praising them. I do not here only reproduce the memoir furnished by me to the *Annales*, but add to it further information that I have obtained since that was written.

I shall first establish clearly the genealogy of the four generations of artists, extending over the whole of the thirteenth century. I shall then cite the inscriptions in which they are named, and the works they executed in different churches in Rome, and in neighbouring places, not forgetting those which have been destroyed, but of which records have been preserved. Finally, I shall conclude by noticing other works not inscribed with their names, but which evidently belong to the school of the Cosmati.

I. The genealogy of the Cosmati is clearly and easily established by the different inscriptions, in which all the members of the family individually are mentioned.

Laurencius, or Lorenzo, was the first of them; he had a son named Jacobus, or James. James was the father of Cosmas, who formed the third generation. Cosmas was the father of four sons: Luke, James, Deodatus, and John. Lorenzo was the father of James, grandfather of Cosmas, and great-grandfather of the four brothers. No century of the Middle Ages was so well filled with honoured and meritorious artists.

II. These are the exact texts of the inscriptions engraved on marble in the different places where the four generations have worked successively. I keep the orthography, but not the abbreviations, which cannot conveniently be represented in type. I have preserved the same number of lines as in the original:—

^b Notizie Epigrafiche degli Artefici Marmorarii Romani dal x. al xv. Secolo. Torino, 1836, 4to. 31 pages.

^c Didron, *Annales Archéologiques*, vol. xviii. pp. 265—272. Paris, 1858, 4to.

S. Mary in Ara Cæli, in Rome.

✠ LAVRENCIVS CVM
IACOBO FILIO SVO VIVS
OPERIS MAGISTE
R
FV
IT
;

S. Alexio, on the Aventine.

✠ IACOBVS
LAVRENTII FECIT
HAS DECEM ET NOVEM
COLVMPNAS CVM CA
PITELIS SVIS.

S. Saba, in Rome.

FACTVM EST. PER MANVS MAGISTRI IACOBI

S. Scholastica, at Subiaco.

✠ MAGISTER . IACOBVS . ROMANVS FECIT HOC OPVS
✠ COSMAS . ET FILII . LVCAS . ET . IACOBVS . ALTER .
ROMANI CIVES . IN MARMORIS ARTE PERITI .
HOC OPVS EXPLERVNT ABBATIS TEMPORE LAVDI

Civita Castellana.

MAGISTER . IACOBVS . CIVIS . ROMANVS . CVM . COSMA
FILIO . SVO . FIERI . FECIT . HOC . OPVS . ANNO . DNI . MCCX

Church of the Trinitarians, in Rome.

✠ MAGISTER IACOBVS CVM FILIO SVO . COSMATO . FIERI . FECIT HOC OPVS.

Cathedral of Anagni. Pavement of the Upper Church.

MAGISTER COSMAS HOC OPVS FECIT

Pavement of the Crypt.

MAGISTER COSMAS CIVIS ROMANVS
CVM FILII SVI . LVCA . ET IACOBO
HOC OPVS . FECIT .

Altar of the Crypt.

✠ ANNO DNI . M . CC . XXX . I
.
. PER MANVS MAGISTRI COS
ME CIVIS ROMANI FVIT AMOTVM ALTARE
GLORIOSISSIMI MARTYRIS PRESVLIS MAGNI

In the Holy of Holies, at Rome.

✠ MAGISTER .
COSMATVS .
FECIT . HOC .
OPVS .

S. James in the Lungarra, Rome.

DEODATVS FILIVS COSMATI ET
IACOBVS FECERVNT HOC OPVS

S. Maria in Cosmedin, Rome.

✠ DEODATVS ME FECIT

S. John in the Lateran, Rome.

MAGISTER	FECIT
DEODATVS	HOC . OPVS

S. Balbina, Rome.

✠ IOHANNES . FILIVS . MAGRI . COSMATI . FECIT . HOC . OPVS .

S. Maria Sopra Minerva, Rome.

✠ IOHANNES . FILIVS . MAGISTRI . COSMATI . FECIT . HOC . OPVS .

S. Maria Maggiore, Rome.

✠ HOC OPVS FECIT IOHANNES MAGISTRI COSME CIVIS ROMANVS

I have arranged these sixteen inscriptions in such a manner as to give at the same time the idea of the chronological order, and of the monuments on which they are placed. We thus see at one point of view a colossal work, which began and ended in the thirteenth century. The inscriptions are at first in Roman capitals, afterwards in the Gothic round letters.

III. We proceed now to examine each of the works indicated as belonging to each individual artist.

LAURENCIUS

has put his name upon the ambo for the epistle in Ara Cœli, which is of white marble, carved, and ornamented with mosaic enamel (of the character commonly called Ribbon-mosaic). The ambo for the gospel has the closest analogy with them, indicating the same hand. I also attribute to the same artist a part of the ancient choir-screen, now placed behind the high altar, and the beautiful pavement in marble-mosaic, extending over the nave, aisles and transepts (in the style usually called Opus Alexandrinum).

JACOBUS.

Jacobus worked first at Ara Cœli with his father Laurencius; we then find him recorded alone at S. Alessio, where he made nineteen columns, of which two only remain. They have carved capitals, and the shafts are ornamented with [serpent-like or spiral] bands of the mosaic enamel in various colours [winding round the twisted shafts]. I also attribute to him, without doubt, the pavement of the church, and the ribbon-mosaic ornaments of the principal doorway. In 1215, under the pontificate of Innocent III., he puts his name on the lintel of the great doorway of S. Saba; his style can also be recognised in the mosaic pavement, and in the remains of the ancient enclosure of the choir, now used as a reredos or retable behind the high altar. The cloister of the abbey at Subiaco is of two periods, the oldest part is the work of Magister Jacobus, as he then called himself. Seroux d'Agincourt has given a view of this

cloister in his great work, and M. Rohault de Fleury has recently made a thorough study of this interesting construction of the early part of the thirteenth century. In 1210, assisted by his son Cosmas, whom he had made a partner in his work, Jacobus erected the façade of the cathedral of Cività Castellani. Then, in Rome, he constructed, carved, and ornamented with mosaic-enamel the doorway of the church of the Trinitarians, which is still standing, though the church is in ruins.

COSMAS.

After having worked under the direction of his father, Cosmas began on his own account at Anagni, and made the rich mosaic pavements in the crypt and in the upper church; these are of the usual hard stones, distinct from the glass enamel mosaics on the walls and on church furniture. He was one of those sent to fetch the body of S. Magnus, and gave the design for the new altar. This brings us to the date of A.D. 1230; towards 1260 he, with his two sons, completed the cloister of S. Scholastica, at Subiaco, which had been begun by his father James. We perceive that he had a taste for literature, by the three verses in which he declares to posterity that he is the author of these works. He was afterwards chosen by Nicholas III. to build the private chapel of his palace at the Lateran, better known by its popular name of the "Holy of Holies," so called on account of the number of relics it contains. At the same time he acted as architect, mosaicist, and sculptor of this side-chapel, which is in the best style of medieval architecture. It is by far the most important of his artistic works.

LUCAS.

Luke was the eldest of the four sons of Cosmas; he is only known by his participation in the construction of the cloister at Subiaco, and in the pavement of the crypt of the church at Anagni.

JACOBUS II.

This James was the younger brother of Luke, and worked with him at Subiaco and at Anagni. After the death of his father, he was established with his brother Deodatus, and worked on the pavement of the church of S. James in the Lungarra. The mosaic of hard stone which he executed has disappeared; it is mentioned by the learned Crescimbeni, who has thus preserved the record of it^d.

^d Crescimbeni, *Istoria della Basilica diaconale di S. Maria in Cosmedin di Roma*, 1715, 4to.

DEODATUS.

We have already noticed the places where Deodatus worked with his brother. In 1296, he made over the altar in S. Maria in Cosmedin the elegant *ciborium*, of which he gave the design, and executed the sculpture and the mosaic enamel with which it is ornamented. This elegant little structure has been engraved in the *Annales Archéologiques*^e. Of his *ciborium* in the Lateran, all that remains are the fragments built into the wall of the cloister. It is probable that he also executed the fine mosaic pavement of the church, and the front of the steps of the Pontifical throne, which are enamelled in mosaic.

JOHANNES.

John, whose name occurs three times, was especially the artist for tombs; his architectural designs for them are in good taste, and he enriched them with sculpture and with mosaic enamel; he carved the figure of the deceased. He studiously calls himself the son of "Master Cosmas;" he also assumes the title of a "Roman citizen," on the tomb of Gonsalvus, a Spanish cardinal, and Bishop of Albano, in the church of S. Maria Maggiore (one of the most elegant Medieval tombs in existence). He also made the tombs of the deacon, Stephen of Sourdis at S. Balbina, and that of William Durand, or Durandi, Bishop of Mende, a celebrated liturgist of the thirteenth century, at the extremity of the transept of the church of S. Maria sopra Minerva.

IV. There is reason to believe that the Cosmati founded in Rome a school of sculpture ornamented with mosaic. The process is always the same, and is identical, whether employed upon altars, on choir-screens, on ambones, on shafts (*colonetti*), or in any other manner. Whatever church furniture has to be decorated, it is always done in the same manner; it is regularly divided into panels, the centre of which is a plate of porphyry or serpentine, and the edges surrounded by a band of stars. The shafts have spirals of mosaic-ribbon winding round them, placed in a shallow, hollow moulding, to preserve the edges by their projection; sometimes they resemble two small fillets running up the edges of the mosaic-ribbon. The mosaic is usually executed in glass *tesserae* or small cubes; sometimes, but rarely, these *tesserae* are of coloured marble, and the gold colour is made by gold leaf under the glass. The design is regular and symmetrical. The lower *tesserae* cross and intersect each other in the manner to produce the greatest variety of forms: this carefully-

^e Vol. xviii. p. 265.

studied combination gives the idea of being merely accidental, like the forms often produced in a kaleidoscope. The cubes of enamel, cut with the hammer, are fixed in the groove left in the marble by a bed of hot lime cement; this white cement forms fine lines, and marks the tint of colours distinctly, preventing them appearing confused to the eye. The process bears some analogy to that of the painted glass of the Middle Ages, in which the leads answer a double purpose: they not only hold the glass together, but have a good optical effect also. As to the tints, the ground is usually of gold, which is permanent, thanks to the glass covering; the other colours are bright, lively, fresh, and few in number. The elementary colours are indigo blue, a milky white, meadow green, saffron yellow, and a purple red.

V. The following are among the best examples of Cosmati-work in Rome^f:—

S. CESARIO.—The *cathedra*, or cardinal's-seat, made of old materials—ten twisted shafts, a panel taken from an altar, with shallow carving, on which two birds peck each other, and a cock is *vis-à-vis* to a quadruped; a line of mosaic stars, a pediment, with the saw-tooth ornament, taken either from a *ciborium* or from an earlier seat. The present construction is evidently of the sixteenth century, and is a singular collection of beautiful fragments, of the original use of which the architect was entirely ignorant. The side altar is not without elegance of design; the central semicircle is flanked by two carved rectangular panels, which separate the mosaics. The ambo for the gospel, turned into a pulpit, is a work unique of its kind: the shafts are supported on fabulous monsters; the Holy Lamb is accompanied by two of the emblems of the evangelists; the lower part is modern, according to the symbolism used at that period; and we may see in the oxen and the rams that support the pilasters, zoological emblems of the pastors and the doctors. The high altar is fortunately preserved intact, the tympani are enlivened with birds and animals, and the triangular front is accompanied by two semicircular archivaults. Of the original *confessio*, all that remains are the two pilasters and a frieze of mosaic stars. The angels are modern. The choir-screen is one of the most elegant that we have remaining, although it has been tampered with in the seventeenth century.

^f Some of these had been previously mentioned in this work before I received the present communication from

Monsignor de Montault; but I have thought it better not to mutilate what he had written.

SS. NEREUS and ACHILLEUS.—Baronius has spoilt this church; nevertheless, some valuable fragments have escaped that lamentable disaster. The *cathedra*, or cardinal's-seat, has borrowed its crocketed gable and the shafts from the *ciborium* of the high altar; any archæologist can see the resemblance to those of S. Maria in Cosmedin, and of the Lateran (in the fragments), and this may be safely ascribed to Deodatus, who has inscribed his name elsewhere, DEODATVS ME FECIT. The high altar, with the *confessio* under it, closely resemble those of S. Cesario; the choir-screen has preserved the twisted shafts at the angles, the panels and other shafts are turned into candlesticks of the sixteenth century. All this is so cleverly done, that it is not easy to see at first sight where the various fragments there put together have come from originally.

S. LORENZO f.m.—The fine ambo for the gospel is perfect, the eagle carved on the upper part of the hollow recalls the emblem of S. John the Evangelist. The paschal candlestick is supported upon two lions*. The pontifical seat, with rich trefoils and hollowed elbow-rests, is flanked on each side by pictures of the choir-screen, divided into panels, and terminated by twisted shafts. It should be compared with the screen of SS. Nereus and Achilleus, as the one completes the other.

S. GEORGIO IN VELABRO.—The *confessio* is divided into three parts, the central of which is left open to shew the relics; the metal shutters that closed the door have been removed, and leave exposed to view the cross which was at the back of the marble chair.

S. MARIA MAGGIORE.—The altar, which has been restored, appears at first sight as one whole design; but, on examining it, we soon see that it is made up of fragments taken from other parts. The centre may well have belonged to an altar; but the cornice and the shafts at the angles have evidently formed part of the choir-screen.

S. CLEMENT.—The choir-screen appears to have been originally of the ninth century; but in the thirteenth, when it was replaced, the ambones and the paschal candlestick were added. They are of a different kind of marble from the rest, and the candlestick is in the form of a small column or twisted shaft. In the end of the screen next the nave, some bands or ribbons of mosaic-enamel were also added, and some of the panels of the screen were reversed.

S. GIOVANNI A PORTA LATINA, or S. John at the Latin Gate.—The altar in its present state is not original, but is made up of

* The lion was considered in the Middle Ages as an emblem of the Resurrection; this was also symbolised by

the wax taper used and blessed on the holy Saturday, or Easter Eve, and kept burning until the Ascension Day.

ancient fragments ; the angle, shaft, and the bands of mosaic have very probably belonged originally to the altar.

S. ANGELO IN PESCHERIA.—By the side of the entrance-door was a panel of white marble, with a cross *pattée*, that is, a Greek cross, the four arms of equal length, with the ends formed into a sort of paws, made of the mosaic-enamel in stars. This has been removed from its place, it was for a time^b preserved in the sacristy ; it probably had been moved before, and was originally at the back of a cardinal's-chair, as at S. Clemente, and S. Maria in Cosmedin. It was formerly supposed to have been a consecration cross, but the plinth which supports the disk does not agree with this supposition.

^b This interesting relic of mediæval art was taken from the sacristy by the architect in 1872, and is believed to have been sold. There is a photograph of it in Mr. Parker's series.

APPENDIX.

THE MOSAIC PICTURES AT RAVENNA.

THE Mosaic Pictures in the Churches at Ravenna are so celebrated, and so frequently compared with those at Rome, that a concise account of them appears desirable as an Appendix to this Chapter. They chiefly belong to the sixth century, but one is of the fifth^a.

A. D. 450. THE TOMB OF GALLA PLACIDIA, AT RAVENNA.

This is a small brick chapel on the plan of a Greek cross, having the four arms nearly of equal length, each vaulted with a plain barrel-vault, and the central space covered with a flat brick dome; the whole surface of the vaults and of the upper part of the walls is covered with mosaics, chiefly gold patterns on a dark blue ground, but with flowers in small niches and some small figures introduced. The central dome has a blue ground with gold stars only, with a cross in the centre and the emblems of the Evangelists at the four corners. On the walls supporting the dome are eight figures of prophets, and some usual early Christian emblems, such as two doves drinking out of a vase or chalice. The jambs of the windows are also covered with mosaic patterns. The eastern limb of the cruciform chapel is almost filled up with the sarcophagus of Galla Placidia, which is very large and high, the cover being about eight feet from the floor; it is plain and massive, almost concealed by the altar of the same period, which stands immediately in front of it, and is of white marble, ornamented with shallow carving.

In the sarcophagus, the body of the Empress embalmed was placed, seated on a throne, and dressed in full imperial costume; a small opening was left in the back of the sarcophagus for people

^a The church of S. Agatha was built A. D. 378, and ornamented with a mosaic picture, which is engraved by Ciampini, and represents Christ seated on a throne and supported by two angels. There are now no remains of

any mosaic picture in that church; it is said to have been sold, and to be now in a museum in Russia. Ciampini represents the arch of the tribune as pointed, but this is not the case; that form is a mere fancy of the artist.

to see the body, and this continued to be exhibited until the eighteenth century. Unfortunately it required a light to be introduced at the opening to see it, and, as no attention was paid to it, some children set fire to the clothes, and the whole was burnt to ashes. The opening in the sarcophagus was then closed, but the marks of it are still shewn.

In the northern arm of the cross is the sarcophagus of the Roman General Constantius, husband of Galla Placidia, not so large, but more highly finished, and ornamented with shallow carving. On the vault of this is the small figure amongst the foliage.

In the southern arm is the sarcophagus of her son, the Emperor Honorius, and in the western arm, near the entrance, are two sarcophagi let into the wall on either side; one of them is said to be the tomb of the Preceptor of the Prince, afterwards Emperor. The vault of this arm of the chapel is covered with a diaper of flowers in small circles.

The following account of this mosaic picture is given by Messrs. Crowe and Cavalcaselli in their valuable work on Art in Italy:—

“Still more classical and if possible finer, were those of the monumental chapel of the Empress Galla Placidia [now, S. Nazaro e Celso]. Nor is it uninteresting to find that it fell to the lot of artists, who took their inspiration from pure Greek models, to depict the allegory of the birth of the Christian faith and its triumph over the Arian heresy. The youthful Pastor bidding His flock to ‘go and teach the nations’ was represented, as is fit, above the inner portal; and, in the choir, the triumph was symbolized by the figure of the Saviour burning the books of the heretics. Christian art had not as yet been illustrated by so noble a representation of the Good Shepherd, as that which now adorned the monument of Galla Placidia. Youthful, classic in form and attitude, full of repose, He sat on a rock in a broken hilly landscape, lighted from a blue sky, grasping with His left hand the cross, and His right stretching aslant the frame to caress the lamb at His sandalled feet. His limbs rested across each other on the green sward. His nimbed head, covered with curly locks, reposing on a majestic neck, and turned towards the retreating forms of the lambs, was of the finest Greek type and contour. The face was oval, the eyes spirited, the brow vast, and the features regular. The frame was beautifully proportioned, classical and flexible in the nude. The blue mantle shot with gold was admirably draped about the form. A warm sunny colour glanced over the whole figure, which was modelled in perfect relief by broad masses of golden light, of ashen half tones, and brown red shadows. No more beautiful figure had been created during the Christian period of the Roman decline, nor had the subject of the good Pastor been better conceived or treated than here.

“As in the rise of the faith the symbolic type of the Saviour must necessarily be youthful, so in its triumph it was natural that the Redeemer should have the aspect of one mature in years. In the choir of the monumental chapel of Galla

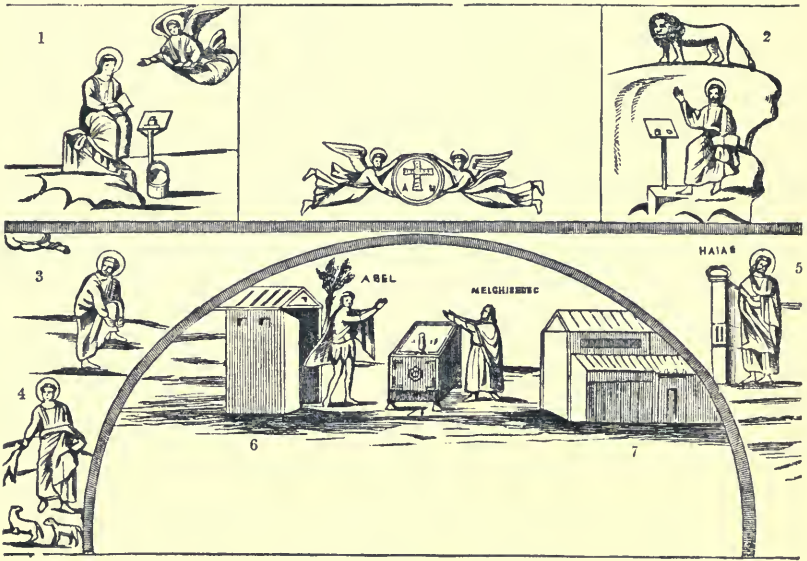
Placidia, He was represented in the fulness of manhood, majestic in attitude, bearded, with an eye breathing menace, His flying white draperies expressing energy of movement, His diadem, the cross resting on His shoulder and the book in His left, emblematic of the triumph of the Gospel and of the Church. Right and left of Him, a case containing the Gospels, with their names inscribed on the books, and a grate in which the heretical works were burning, indicated the end of the Redeemer's mission^b. His figure was as grand, as fine in conception and execution, as that of the good Pastor, nor were the prophets in couples conversing about the arches of the cupola less worthy of admiration. The ornaments of the chapel were completed by a cross in the centre of the dome, by the symbols of the Evangelists on red clouds relieved on a blue ground, spotted with stars, by rich foliated ornament on blue ground enlivened with figures in the thickness, and by the Greek initials of the Saviour in the keys of the arches. A mysterious and sombre light trickled into the edifice through four small windows in the dome."

A.D. 451. The Baptistry of S. John at Ravenna is said to have been rebuilt and adorned with mosaics by Bishop Neo. It is an octagonal building, with a circular dome or cupola, the ceiling of which is covered with mosaic pictures, representing the Baptism of Christ in the centre, and figures of the twelve Apostles round it; over an arch are some inscriptions, with the monogram of Bishop Maximian, (*Beatus Maximianus*), who lived about the middle of the sixth century, and probably either repaired or completed the mosaics.

A.D. 547. The justly celebrated church of S. Vitalis at Ravenna is richly decorated with mosaics of the time of Justinian. The whole of the walls, apse, and vault of the choir are ornamented in this manner, and the mosaics are in fine preservation. On the vault of the tribune is the figure of Christ seated on the globe, with an archangel on either side, introducing, the one S. Vitalis, to whom Christ is presenting a crown richly ornamented with jewels, the other Ecclesius, bishop of Ravenna, who died in 541. He carries in his hand a model of the church with its dome, a proof that he was the founder of it; this figure is the only one without the nimbus. On the vault, which is groined, is the Lamb surrounded by stars on a round medallion in the centre, with four cherubim at the top of the walls of the vault, the surface of which is covered with a flowing pattern of foliage very similar to that afterwards used in the thirteenth century; round the edge of the arch in front of this vault, are fifteen heads on round medallions:—Christ and the twelve apostles, and the two lowest heads have the names of Gervasius and Protasius. (*For the continuation see p. 112.*)

^b Some good judges consider the book held in the hand of the Saviour to be an heretical book which He is

about to cast into the fire, and that this is indicated by the action of the figure.



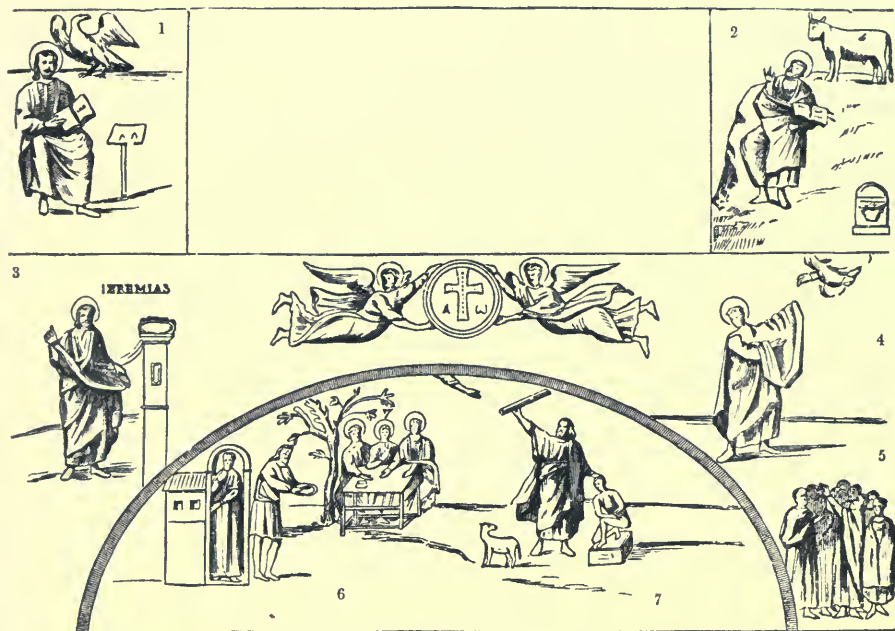
Mosaics over an Altar on the north side of the apse of *S. Vitalis*, Ravenna, A.D. 547.

The following is the key to the paintings according to their numbers :—

1. *S. Matthew* with the Angel; in front of him is a writing-desk, and at his feet a basket of rolls of parchment—the books of that day.
2. *S. Mark*, with the lion on a rock, also with a writing-desk in front of him, an open book in his left hand, and the right hand elevated to call attention.
3. *Moses* taking off his shoes at the command of God.
4. *Moses* taking charge of the sheep of *Jethro* (?), or *S. Peter* feeding the sheep of *Christ* (?).
5. The prophet *Isaiah* with an expression of sadness, standing by a wall, at the end of which is a pillar with a crown on the top of it, in allusion to *Isa. xxviii. 1*—"Woe to the crown of pride."

Under the arch are—6. *Abel*, his arms raised in the Oriental attitude of prayer; and 7. *Melchisedec* offering bread and wine upon the altar. Each of these two figures is standing in front of a wooden hut.

Over the arch are two angels carrying a jewelled cross on a round shield, with the *A* and *Ω*.



Mosaics over an Altar on the south side of the Apse of S. Vitalis, Ravenna, A.D. 547.

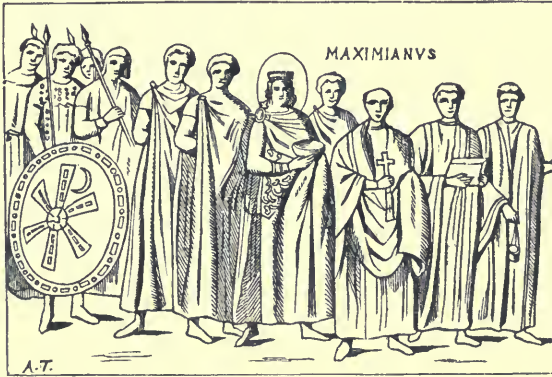
The following is the key to the paintings on the south side :—

1. S. John with the eagle.
2. S. Luke with the ox.
3. Jeremiah, with the crown of Jerusalem on a pillar as before, alluding to Jer. xiii. 18.
- 4 and 5 are supposed to be Moses in the mount with the people looking up in wonder ; but the interpretation of this picture is allowed to be doubtful.
6. Abraham serving the three young men seated at table, with Sarah in the door of the tent.
7. Abraham offering up Isaac, with the arm of the angel coming out of heaven to stay his hand ; the ram is at his feet.

Over the arch two angels carrying a jewelled cross, as before.

The last two were saints of the fourth century, whose bodies are said to have worked miracles. No distinction is made between them and the Apostles, excepting that they hold the lowest place. This apse is lighted by three windows, and on the jambs of the two side windows are the Evangelists, each with his symbol; under each of these windows is an altar in an arched recess or tribune, and on the northern and southern ones are the mosaics, of which we here give rude outlines.

On the walls on each side of the choir are two processions of figures as large as life, attired in rich dresses, the colours of which are all perfect, forming a valuable study for the history of costume. In the centre of one group is the Emperor Justinian, with the nimbus, and a crown on his head, formed of a circlet of precious



Mosaic on the north side of the Chancel of S. Vitalis, Ravenna, A.D. 547.

stones, and a bowl in his hand containing an offering. In front of him walks Maximianus, bishop of Ravenna in 547, who consecrated the church; he is attired in an alb and chasuble, and carries a jewelled cross. Then occurs a priest in an alb or surplice and stole, holding the book of the Gospels; and a deacon, also in an alb and stole, carrying a thurible; both these have the tonsure, and the bishop is bald. Behind the emperor are nobles, and guards with spears, and a large shield with the monogram; each of the guards has a torque on his neck.

The chief figure of the opposite group is the Empress Theodora, attired in a very rich robe, with the nimbus, and a jewelled crown on her head; she is attended by her ladies, also richly attired. Over the heads of some of the figures are represented crowns of

martyrdom, exactly resembling the crown now preserved in the



Mosaic on the south side of the Chancel of S. Vitalis, Ravenna, A.D. 547.

Musée de Cluny at Paris, respecting which there was so much controversy at the time that it was discovered.

A.D. 553. The church of S. John Baptist, originally the Arian Baptistery at Ravenna, is said to have been built by King Theodoric



Mosaic on the Domical Vault of the Arian Baptistery at Ravenna, A.D. 553.

for the use of the Arians, but to have been purified by the Archbishop Agnellus, and named "Sancta Maria in Cosmedin," or S. Mary the Beautiful: the mosaics are believed to have been

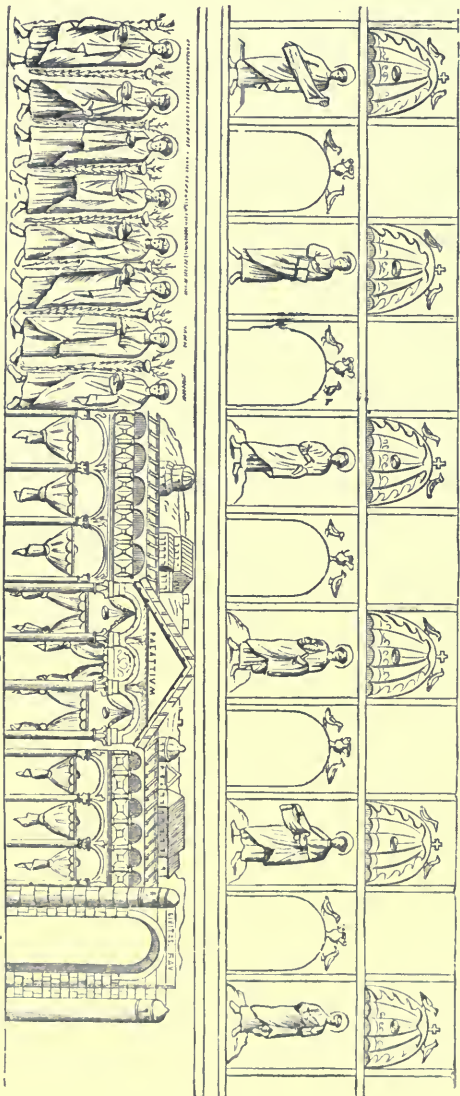
made (?) or altered (?) at that time. It has a domical vault with fine mosaics; in the centre is the baptism of Christ, and round it the twelve apostles separated by palm-trees, and the throne of the Almighty, jewelled, and surmounted by a jewelled cross. Our Saviour is represented standing in the river Jordan up to the waist; but the water is level, and not raised into a hillock in the absurd manner afterwards introduced in the middle ages. Over His head is the nimbus, and the Holy Dove descending upon Him; on His left hand is S. John Baptist standing on a rock, pouring water out of a scallop-shell on the head of our Lord, and clothed with a camel's-skin; on the right of Christ is another figure, said to be Moses by the historian of Ravenna, but which the Abbé Crosnier, with more probability, supposes to be an emblematic figure of the river Jordan: a figure with horns on the head was an ordinary mode of representing a river-god by the ancients; the urn also is another such emblem, and the attitude of the figure seems to express astonishment at the honour conferred upon him.

The church of S. Maria in Cosmedin, to which this baptistery is attached, is a basilica of the old type rebuilt in the twelfth century, and the old marble columns with Byzantine capitals used again. In the chapel of S. Bartholomew, now a vestry, at the eastern end of this church, a very curious ancient mosaic pavement has been preserved from the old church, and built into the walls. There are rude figures of animals in square panels, with the guilloche pattern for borders, palm-trees of very conventional character, and a series of rude figures intended for human beings, the whole of a very barbarous description, and little more than incised lines filled with mastic. This pavement is attributed to Galla Placidia, but appears earlier than her time.

A.D. 567. The church of S. Apollinare in Classe, near Ravenna, is said to have been built and ornamented with mosaics about that time. On the vault of the tribune is the figure of S. Apollinaris, erect, with his hands uplifted in prayer, surrounded by trees with sheep among them, and the twelve sheep at the base; over his head is a jewelled cross surrounded by stars in a circular medallion; on either side of the arch are Michael and Gabriel, and over it more sheep and the emblems of the Evangelists.

The church of S. Apollinare within the walls of Ravenna, commonly called *Santa Apollinare nuova*, is built exactly on the plan of a Roman basilica, and the foundation of it is attributed to the Emperor Theodoric in the beginning of the sixth century; it was given to the Arians, who made it their cathedral, and was originally

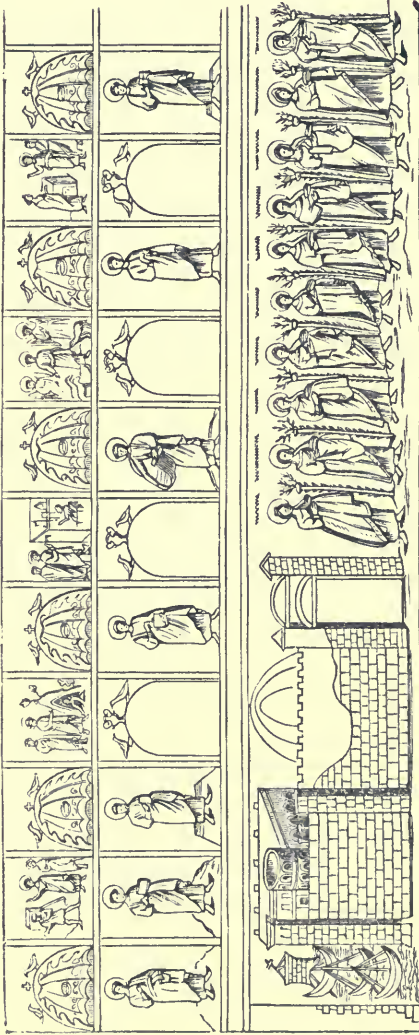
S. APOLLINARE NUOVA, RAVENNA, c. 570.



Mosaics on the south side of the Nave of the Church of S. Apollinare within the walls, at Ravenna, (originally S. Martin's,) built by King Theodoric, c. 570, and restored by Justinian.

1. and 2. Entrance gate and Palace of Ravenna, with arches and curtains. Then a procession of twenty-five Martyrs (of which eight only are represented in our woodcut, for want of space). There is a great general resemblance in the figures: each carries a crown in his hand and has the nimbus, and between each of the figures is a palm-tree. They are proceeding to lay their crowns at the feet of Christ, who is represented seated on His throne, and with the cruciform nimbus (the earliest example that has been noticed of this feature); on each side of Christ are two angels. This picture occupies the east end of the church, but is much mutilated. Over this procession, and between the windows of the clerestory, are figures of other Saints or Martyrs; over the head of each is a crown suspended, which exactly resembles the Merovingian crowns now preserved in the Musée de Cluny, at Paris. It was the custom to suspend such crowns in the churches, and such are here represented. Over each of the windows are two doves with a vase between them, for a long period a very common symbol, supposed to signify the chalice, or the souls of departed saints nourished by the blood of Christ. Others suppose the vase represented to be such as those in which the Romans were accustomed to keep the ashes of the bodies which had been burnt.

S. APOLLINARE NUOVA, RAVENNA, c. 570.



Mosaics on the north side of the Nave, S. Apollinare.

In the lower range, a procession of female Martyrs and Saints is issuing from the city of Classe.

In the middle range, are figures of other Saints or Martyrs; they are said to be the Apostles, but are too numerous; perhaps Prophets and Apostles.

In the upper range, between the crowns are small groups of figures representing the miracles, or events in the life of Christ.

dedicated to S. Martin. At a later period, under Justinian, it was restored to the Catholics, and reconciled to Catholic worship by S. Agnellus. The mosaics were executed at that period, or about 570. The name of S. Apollinare was not given to it until the ninth century, when, from the fear of an invasion by the Saracens, the body of the saint was removed for safety to this church within the walls of the town, from the other church of the same name about three miles distant, close to the seaport, and thence called "S. Apollinaris in Classe." On each side of the nave, are twelve antique columns of marble, said to be Greek workmanship brought from Constantinople; there is also a very rich altar of various precious marbles. The walls on each side of the nave, carried on these marble columns, corresponding in situation to the triforium of Gothic churches, and also the upper strips of wall between the clerestory windows, are covered with a series of mosaics. On the right-hand side on entering at the west door, or what would be the south side, if the orientation had been correct, is the city of Ravenna, with a procession of saints, each with his name over his head. On the left hand, or north side of the nave, is a similar procession of female martyrs and saints, represented in precisely the same manner as the male saints on the other side, with their crowns and the palm-trees. They are issuing from the city of Classis, or the seaport of Ravenna, represented by a fortification and ships, and are proceeding to lay their crowns at the feet of the Madonna on a throne, as on the other side at the feet of Christ, and at the head of this procession are the three Magi with their presents. In a side chapel to the left, is a fine mosaic portrait of Justinian, (long concealed by the organ); the portrait was removed from the west end to its present position, in 1862.

APPENDIX TO THE CHAPTER ON
MOSAIC PICTURES IN THE CHURCHES.

FRESCO PAINTINGS IN THE CATACOMBS

COMPARED WITH

THE MOSAIC PICTURES.

BY THE REV. R. ST. JOHN TYRWHITT.

“*Solem quis dicere falsum
Audeat?*”—(VIRG. GEORG., i. 463.)

MR. PARKER has done the present writer the honour of asking him to inspect his collection of photographs from the Roman Catacombs; to compare them with the series of Mosaics, also in photograph; and to comment, generally, on the first of these most interesting records. The task is of the highest interest, and it is also a delicate one. No artist or draughtsman accustomed to look closely at pictures with the eye of a copyist, can fail to detect re-touchings on many of the frescoes submitted to the public in this collection. The photograph possesses at least undoubted authenticity, and records facts with the dreadful truth of nature's handwriting; and it does undoubtedly affirm such re-touchings or restorations. That they have taken place is, in fact, admitted on all hands, though their extent may be disputed; but a tendency exists, on the side of Roman Catholic archæology, to rehabilitate all the paintings, and read meanings into them, not without a certain determination to see everything in them which ought to be there. On the Anglican, or on the specially Protestant side, there is an inclination, in the one case to reconstruct and symbolize in rivalry with Roman comment (as in the desperately-ingenuous conjecture about Pliny's doves, quoted with justifiable glee by the Rev. J. S. Northcote); on the other, to avoid the subject altogether, and ignore the Roman martyrs, simply because they were martyred in Rome.

The writer believes himself to have no polemical or theological object in this matter; it is his duty to say what he observes, suppressing comment and even inference. It cannot be alien or painful, it must be delightful to the feelings of any man who believes that God in Christ lived and died for man, and that men

and women were made strong to die for their belief in Him, to know what all admit, that recording relics yet exist, in these caves of the earth, of the faith of such martyrs; that their minds dwelt continually on the Lord's Parables concerning Himself, as Vine of souls and Shepherd of mankind; and that they insisted also on the ancient Law, Prophets, and history of Israel, as typical of Him, on the miracles of mercy as representing His life, and on the Cross which commemorates His death. The documents before him prove all this; more than this, he thinks, they do not prove.

One word as to the re-touchings. The present writer does not imply, and protests against being considered to imply, any imputation of deceptive intention to those who may have made them, from the times of S. Paulinus of Nola, of John or Paschal I., to the present day. When a painting has reached a certain point of decay, it must vanish, as far as the handiwork of the first workman goes; but the record of its existence ought to be preserved, and this is best done by faithful restoration, which really amounts to no more than an inscription on the wall, giving careful account of the original fresco. This has been done from time to time; had it been done by dishonest hands or in a spirit of imposture, the ancient re-touchings, in themselves often venerable, though sometimes grotesque, would have had a far different appearance now. Even modern restorations are often justifiable; but they should be avowed and registered. One or two will have to be referred to in this chapter, certainly without blame or thought of blame. Whatever any of us may think of the actual documents in their present state, there can be no doubt that the Vine and the Good Shepherd^a were continually before the eyes of the primitive Church as symbols of her Lord; that Noah, Abraham, Daniel, and Jonah, were always set forth as symbolic representatives of Him; that His miracles of mercy were carved on the sarcophagi, or that the Agape, representing the last repast of Tiberias, bade His followers, then as now, remember His Last Supper with the Apostles. What further Eucharistic meaning it may have conveyed to the minds of those who first used it, must always be highly uncertain. The Bread so frequently represented in the Catacombs must refer to the Bread of Life and the sixth chapter of S. John. The unique picture of the Fish bearing Loaves, in De Rossi and Mr. Northcote^b, is of the greatest interest in this connexion; but it is quite necessary to

^a See extracts from Crowe and Calvaselle, at end.

^b See Plate in De Rossi, Roma Sot-

terranea; and Plate XIII. at the end of Mr. Northcote's English translation and abridgment of it.

have an exact facsimile of it in its present state, if we are to assert, with the latter gentleman and Abbé Martigny, that it contains a vial of wine within the basket. No Anglican need have any theological objection to its doing so; but Mr. Northcote's coloured picture of the fresco is clearly not a sufficiently exact, or rather a too exact, record of the original, and seems much more emphatically "made out" than De Rossi's.

It is in the true spirit of archaeological research, to consider these important relics in fresco and mosaic as historical documents, and let them speak for themselves, without trying to force doctrinal meanings into them or out of them. Such is the object of this whole work, and it is hoped that the present contribution may resemble the rest of it, in this respect as in others.

It is to be hoped that the photographs of the newly-discovered paintings in the church of S. Clemente, which are now largely circulated in Rome and in England, may be taken as a fair type of modern Roman repetitions of ancient fresco. Nothing is improperly introduced into them, and the transcript of the pictures is fair enough. Still they are restorations, and the restorer of a painting (in this case evidently a just and reliable person) has even greater power over it than a transcriber over his MS. If there be any advantage taken on the Roman Catholic side by the multiplication of these copies, it is by vaguely calling them "*imagines vetustissimæ*," and thus, perhaps, allowing simple people to suppose that the works of Beno de Rapiza, A.D. 1080 (for example), are of the same age, and bear the same authority, as paintings of the second or third centuries.

These remarks will apply also to the publication by Signor Rosa of photographs from the palaces of the Cæsars, in which the photographs would seem to have been made from clever, but sometimes inaccurate, drawings.

Frescoes from the Catacomb of S. Pontianus.

As this catacomb is on all hands acknowledged to have been restored by Nicolas I., we may take it as an instance where restoration has been performed with care, and by the best hands obtainable between 858 and 867. There is no reason to doubt that where (as in the Baptistery) the old subjects were fairly traceable, they were faithfully followed by the re-painter. The modern drawings from them are useful and pleasing, but are not valuable as correct records of the actual appearance of the work. They put in minor beauties, add either softness or character to the faces they represent,

and have not the value of Bosio's plates, which give evidence of the state of the work in his time.

607 A. The Head and half-length form of Christ, bearing a book. This face has the white and staring eyes, with the pupil free of lid both above and below, which is, perhaps, first noticeable in S. Apollinare Nuova, at Ravenna (A.D. 540 *circ.*).

608, 609. The Baptism of our Lord, with ornamented Cross. See Aringhi and Bottari^c, from Bosio's plates. By carefully inspecting the fresco of the Baptism, it will be seen that the rather harsh outlines of the upper part of the Baptist's right arm and shoulder are drawn over a far more careful and correct figure. The biceps, deltoid, and pectoral muscles are quite clearly and properly marked in the drawing beneath, which the outline neglects. This, of course, proves alike the fact of restoration, and that the original subject is here repeated. The stiffness of the restoration, white eyes, and heavy, incorrect outline, point to a late date, perhaps that of Nicolas I., 858—867.

The painting of SS. Marcellinus, Pollion, and Petrus (610), is altogether Byzantine in its style of drawing, rigid rather than incorrect, and recalling the Ravennese Mosaics, and those of the Schola Græca in Rome. The toga and tunic, however, are still preserved. The letters on the hems of the garments also occur in the Mosaics.

1159. Head of Christ, from a fresco in the Catacomb of Genesora, Via Portuensis, sixth mile.

The drapery of this figure appears to have been renewed, with hard and heavy, but correct and telling lines. The face has certainly been very skilfully re-touched with white. I know no instance in the ancient work of the Catacombs, in which lights are put in on darks in this way, though they may doubtless exist. Those on the brows, cheeks and nose, and especially down and round the throat, are ably applied, and the head is set slightly on one side very gracefully. It seems to me that some highly-trained modern hand has been here; indeed the touches on the brows, &c., strongly resemble those on a well-known chalk head by Tintoret, of which a photograph is in my possession. Without imputing the least wrong intention to any one in re-touching the picture, the fact of its restoration should be recorded.

Cemetery of S. Domitilla; SS. Nereo and Achilleo (465, 1613, 1820, 618, 619).

Compare with the text Prof. Mommsen's description^d of the tomb

^c Our Lord is represented bearing a book on the celebrated "Vatican Cross," of the sixth century.

^d See the passage extracted at p. 141.

of S. Domitilla, with its beautiful and ancient vine-ornaments, described and drawn also by Mr. Northcote, which cannot be later than the second century. There are traces of original work of ancient date in Phot. 1820, where the two doves on the painted frame of the fresco are admirably drawn, as in the best times. They probably formed part of the ornamental work of A.D. 250, and were found, and left, comparatively uninjured in A.D. 523, when the figures must have been repainted. This operation seems to have been performed by some painter affected by a propensity for enlarging the heads of his figures; a singular error, characteristic of the decadence of Roman art*.

The Madonna and Magi (see Drawings, 465, 466; Original, 1613) may be restorations of A.D. 523, and are somewhat painful examples of incapacity, only equalled in that respect by the fresco of the Good Shepherd (1616). It seems that the head of Spring has been enlarged by the restorer, and this connects the figures of the Seasons, as to workmanship, with the Madonna and the others. There is an attempt in them (1820, 618, 619) to repeat the old drawing of vegetation. So also in the painted chamber of S. Nereo; though the ornament there seems all of a piece, and may be either the worst work of A.D. 250, or copied work of A.D. 525. The birds in the Cubiculum seem, by their drawing, to be intended for doves. To judge of the characters of works of different centuries, it will be found useful to compare the ornamental treatment of birds, flowers, and the like, either in different frescoes, or between frescoes and mosaics. The S. Constantia mosaics, as confessedly good work of the fourth century, are useful as a standard. (Antique, 545, 1700, and especially 1384). To look at these, along with the birds in S. Nereo, and compare them again with the ducks and wading birds from the Calixtine Catacomb (Ant. 1384)—and to compare both alike with the apparently Augustan work of the Pamphili-Doria villa, and the second century flower-and-vine-ornament of the Catacomb of S. Prætextatus,—and pre-eminently with the Capitoline Doves from Hadrian's villa—will teach any one the vast difference between the early and the degraded work. With the exception of two or three birds in the ancient mosaics of S. Paul fuori le mura, of rather doubtful date, and in S. Constantia in the fourth century, the writer does not remember any naturalistic studies of birds in Christian paintings or mosaics until the period of those in S. Vitale, at Ravenna, where

* It is observable even in the fifth-century mosaics of S. Maria Maggiore, the most interesting and valuable relics of their time. See Vitet's remarks,

in the chapter on Mosaics, with Ciampini's explanatory copies, also photographed (1951—2060).

the natural colours are charmingly studied: the conventional doves and peacocks are of course excepted.

The leading differences will be found to be in the Decorative arrangement, and in the carefully naturalistic treatment of detail. Setting aside the Capitoline Doves, and the Tigress and Calf (Ant. 1695, 1460), which are naturalistic works of great merit for any age, we observe that the later fresco-painters have no notion of pattern or decorative arrangement, except when following the older lines. They retrace old geometrical divisions in the vaultings with coarse, heavy lines; and in the same way they try to renew the earlier forms of the figures, dwelling violently on lines wherever they can find them. (See 1801, 4, 5, 6.) This over-emphasis in outline is somewhat barbaric, or rather childish; being exactly what a child, or a quite simple and untaught person is sure to do, if you give him a faint drawing to trace over or re-decipher.

The mosaics were, doubtless, in most instances the work of the best artists who could be got, which is not always the case with the subterranean frescoes, these being destined chiefly for the admiration of pilgrims from far countries, who were by no means critical judges of beauty or gracefulness. And there is this further distinction, that (always excepting those of S. Constantia and S. Maria Maggiore) nearly all the great mosaics, from S. Cosmas and Damianus downwards, are Byzantine rather than Roman, in drawing. The Eastern spirit characterizes almost all. Those of S. Maria Maggiore are not only of vast importance as the earliest examples of connected historical decoration, or of narrative-pictures of actual fact, for public instruction in Holy Scripture; but, as M. Vitet has perceived, in that they are of the Roman decadence, and not of the Byzantine Renaissance. It seems as if many historians and archaeologists fail to notice the difference really existing between the earlier Roman work, degraded as it may be, and the Byzantine, which first appears as that of a regular school of ecclesiastical ornament; with strict traditions as to subject, composition, and treatment, and its own Oriental gift, of colour never yet surpassed.

The difference in skill, at all events, between the S. Constantia mosaics and the Domitilla and S. Nereo frescoes is enough to correspond with any interval of time. The mosaic is beautiful, the fresco, the reverse; one is art, the other is not. The reader will of course distinguish between the beautiful and most ancient vine-painting, &c., in the actual Tomb of S. Domitilla, given by Mr. Northcote at p. 72, and mentioned with high praise by Prof. Mommsen, and the far less authentic and more recent paintings in the catacomb; but, in the vaults of S. Nereo (17 and 18), vines, or other

vegetation, are represented in fresco in a manner bearing relation to the mosaic in the vault of the aisle of S. Constantia.

Both frescoes and mosaics suffer, about equally and in the severest degree, by the uniform darkness of the photograph. This is unavoidable, and should be taken into consideration by those who may be surprised at the rudeness of the fragments of Catacomb frescoes which remain. The red earth or ochre, which seems to have been generally used for faces and forms, prints quite black in the photograph, and the restorations look the worse accordingly. S. Nereo, doubtless, retains traces of ancient design; yet if the Agape be looked at carefully (1614, dated A.D. 523, I have no doubt correctly), and compared with the Seasons in this Catacomb, and the wild work of the Gnostic cemetery, the artless touches of the restorer may be traced; and their Ethiopian effect, leaving the eyes white and staring, will certainly be noticed. The last of the S. Nereo pictures differs from the rest, and gives signs of Byzantine arrangement. The sad and somewhat noble face of the preacher is hard to assign to any date. The fresco cannot be very early; but a good hand has done its work in this part of it.

The subject of the Agapæ will be touched on hereafter in connexion with those of the Calixtine Catacomb.

Catacomb of S. Prætextatus, *circ.* A.D. 150, Nos. 615, 1822. These photographs should be compared with those of the Augustan age from the Pamphili-Doria palace, as well as with the ruder work. They will be seen to resemble the former in their correct realism of bird and flower-drawing, which they combine with a careful subjection to pattern. It is one of the perfections of decorative painting, that everything should be placed where most required for contrast, harmony, repetition, &c., &c.; and that the different objects should not only be in their right places, but rightly painted from nature. These paintings seem older, more skilful, and less crowded than the vintagers in the mosaic at S. Constantia. The boys in particular are in good Roman drawing; and the birds and nest charmingly and vigorously painted, without any of the gloomy indifference to nature so prevalent in after-times, almost to those of the early Florentine or Pisan masters.

Frescoes 2697—2708 should be compared with these.

The last-mentioned paintings, from the tomb in the garden of the Villa Pamphili-Doria, which are believed to be of the time of Augustus, have in a remarkable degree the characteristics of naturalism and skilful drawing, properly subordinated to decorative arrangement. The figures are rather small, probably to pre-

serve the general impression of brightness and light on the walls ; but they are very well drawn, as in 2697, 2707,—the latter, by its composition, recalls one of the gladiator-groups of Pompeii. The landscape of buildings, &c., in 2699, 2706, is very agreeable, and the naturalism of the birds and beasts is quite charming. A palm-tree nearly erased, with a crocodile frightening grotesque little large-headed figures, (2700) ; the bird and half-erased porcupine, (2703) ; the pheasant and spoonbill in 2705, are done with great vigour and sense of character : it would be difficult to find better animal-painting of a simple kind anywhere. It is a general characteristic of the Pompeian frescoes that they are simply square or oblong pictures painted on the wall with more or less skill, with much less attention to decorative arrangement in aid of architectural forms. The landscape of Stabiae is, however, very pleasing. Those who are unaccustomed to compare the work of different periods will do well to compare the animals and landscape in these frescoes with those of the Catacomb of S. Prætextatus, with the bird mosaic and landscape of S. Calixtus, and with some of the untouched ornament in S. Domitilla. The difficulty of distinguishing between the worst work of a good time and the best of a bad time, is great enough to make any writer mistrust his opinion.

The beautiful series of painted stuccoes in the tombs of the Via Latina (2091—2099), the two last in particular, give an excellent idea of the great skill in form and ornamental composition still retained by the best artists of the second century. It is to be observed that they are mostly in shallow relief, without any undercutting or attempt at force of shadow, the forms being just enough accentuated for outline. Recent experiments at South Kensington have but lately re-established the fact, that shallow and broad relief is specially suitable for diffused lights in churches and large halls. The drawing of the human and animal forms here needs no comment, and may easily be distinguished from all but the very earliest Christian sarcophagi.

In the Gnostic Catacomb, all the paintings seem to be either of the rudest work of the fifth century, or the worst repaintings of the worst date. The Seven Priests remind us of the Agape of the Seven Disciples in the Calixtine and elsewhere, connected as that is with the Last Repast of our Lord with His (probably 7) disciples at Tiberias ; that again being associated with the Christian mysteries, in the mind of the early Church. There is no representation of an Agape (as far as the present writer knows) in any ancient mosaic ; it is possible that these love-feasts may have fallen into disuse, or

have been practised chiefly by the poorer brethren, before the use of Christian mosaics became general^f. At all events, while the Scriptural subjects of the Catacombs, typical or historical, are constantly repeated in all materials, the Agapæ are scarcely represented out of the Catacombs. The reason may probably be found in the connexion (or at least in the association) of the Agape with the heathen funereal banquet. (See Prof. Mommsen, "Contemporary Review," May, 1871.) When the rite ceased to be performed, it would cease to be represented, and some disorders may have been found to have occasionally arisen from it. Converts from heathenism must have had almost inveterate recollections of their ancient habits of funereal or commemorative feasting. It must be remembered that the pictures of Agapæ, like those of the Vine or Dove, would bear very different interpretations in the Gentile and Christian mind. To the Roman heathen, the seven persons at table, with bread and fish, might pass for no more than an ordinary feast of the Lares^g. It would require time and teaching to make the outer world understand that Christians thus represented the Last Repast of their Lord by the lake of Tiberias, connecting it in the first place with the miracles of the Loaves and Fishes, and secondly with the institution of the Last Supper.

It is impossible to form any but the vaguest conjectures as to the meaning of the paintings of the so-called Gnostic Catacomb. As art, they are alike untaught and careless, and give no sign of Byzantine renaissance, as do those in S. Pontianus. The Warrior and seated Woman are figures indicative of the possibility of better

^f So at least we may infer from S. Augustine, *De M. Ecclesiæ*, ch. xxxiv.; compare 1 Cor. xi. 20:—

"Do not go," says S. Augustine, "with those crowds of ignorant persons, who are either superstitious in the genuine religion of their spirits, or so delivered over to their desires, that they have forgotten the promises they made to God. I know there are many worshippers of sepulchres and pictures: I know there are many who hold luxurious drinking-bouts over the dead: and setting forth feasts in presence of dead corpses, bury their own senses over the graves of buried men, and make their own gluttony and drunkenness a matter of religion."

From S. Ambrose, *De Elia et Jejunio*, c. 17:—

"Like those who take their cups down to the martyrs' graves, and drink

there till the evening, and think they cannot be heard without it. What folly is theirs, who think drunkenness like sacrifice, and think that those (*illos*) are propitiated by drunkenness who learnt to resist their own passions by fasting."

And from the well-known passage in Paulinus of Nola, *Poema* xxvi. De S. Felice Natal., where he gives as a reason for painting the catacombs, that the pictures with proper explanations would occupy the minds of un-instructed visitors, and give a more solemn tone to the Agapæ. This passage seems to point to S. Paulinus's time as a period of extensive church-paintings and re-touchings.

^g See De Coulanges' *La Cité Antique*, chs. i., iv., vi., English version by Rev. T. C. Barker.

drawing underneath, and the "Inductio Vibies" may resemble fourth-century work, re-touched as inartistically as the Madonna and other figures in SS. Nereo and Achilleo.

Calixtine Catacomb, Photographs, 1801, 6, 8, 9.

There are signs of rude re-touching in all these. Observe the birds in 1809, and the figures in all, more particularly a face in 1808, the drapery of the Fossor in 1806, and the figure at the well in 1801. Having no knowledge of either form or colour, the restorer could only strengthen the lines wherever he could find them; observe the hands and the folds of the drapery. See also the ram's back 1806, where an attempt seems to have been made to get at the meaning of two figures by an inaccurate renewal of their chief lines, as in the faces and fingers.

1801, 3. These are possibly rude original work of the third or fourth century, perhaps earlier; they give less evidence of re-painting.

1804. The Agape of seven figures. The question how closely this or other pictures of Agapæ are to be connected with the Eucharistic Sacrifice, is a difficult and delicate one. The first symbolic references to that Sacrifice are apparently made in the solemn representations of the Lamb on the cross, or bearing the cross, as in bas-relief^h; or the Lamb on the Altar, in the Church of S. Prassede, and in SS. Cosmas and Damianus (Mosaics, sixth and ninth century, No. 83). This is a symbol of Sacrifice generally taken, but not one of Eucharistic celebration. The earliest of such pictures is that of Abel and Melchisedec in S. Vitale at Ravennaⁱ.

It seems probable that the "Gnostic" painting of the Seven Priests of Mithra is of the same character and design as the Agape of seven in the Calixtine. It may be intended for an imitative parallel of Christian love-feasts; as 1793, the "Inductio Vibies" seems to be a parallel assertion of hope of personal entrance into the presence of the gods. The baskets in the Christian picture may point to the Miracles of Loaves and Fishes.

1800, 13, 14, are apparently of the earliest Byzantine Renaissance; the figure of Cornelius has had its face and eyes skilfully touched with white, and renewed in outline.

Catacomb of S. Agnes, 628, 627, A, B, C.

Orante and Good Shepherd, rudely treated, the latter with traces

^h See Bottari frequently; or Ciampini *De Sac. Edif.*, tab. 13 and elsewhere.

ⁱ See Abbé Martigny's valuable and excellent *Dictionnaire des Antiquités*

Chrétiennes, where this and kindred subjects are treated either with impartiality, or with the next thing to it, a fairly-avowed bias.

of better drawing than usual. The Madonna and Child are probably of the eighth century, perhaps over older work.

Catacomb of S. Cyriaca, (482.)

All from modern drawings. 482 will be found in colour in De Rossi, R. S. The present hues suggest extensive fading or blackening, from damp, candle-smoke, or other causes.

Catacombs of SS. Peter and Marcellinus.

The re-paintings here, unless all be the rudest work of the absolute bathos of Roman skill, are probably of the eighth century; perhaps of the same date as those in S. Calixtus. Both the Agapæ, (2117, 2118,) are apparently the work of an unintelligent or irreverent person, not unlike the painter of the Gnostic Catacomb. He seems to have made an effort at exaggerated ugliness in these instances, as also particularly in the Orantes (2115). The daubed vegetation ornament is also noticeable, and seems to shew intentional negligence.

Catacomb of SS. Saturninus and Thrason, (467, 475, 476, 1751, 1752, 1775, 1777).

The ornament in these paintings is of some antiquity, the birds being well drawn. The portrait (1752) has been skilfully repaired with white, and indicates the work of a modern hand. The Orantes are very painful to look at. The immense hands, and utter absence of expression, belong to the period of bathos; perhaps the size of the heads and extremities may connect these figures with the Good Shepherd, &c., of SS. Nereo and Achilleo. As M. Vitet remarks, the heads begin to be unnaturally large even in the Roman mosaics of S. Maria Maggiore, and the distortion is maintained and increased especially in carvings, as in bas-reliefs and diptychs^k. The exaggerated length of Jonah's figure, and the shortness of that of Moses, are remarkable; the Theseus-like attitude of the former gives the idea of an adaptation or copy from some ancient Heathen exemplar. It resembles (in this respect) the "Seasons" of 1809.

1778. In comparing the Good Shepherd here with that in SS. Nereo and Achilleo, observe that the back of the Lamb seems to be carried through the Shepherd's face, as if a sweep of colour had been roughly put on for the lamb, and the head and eyes added. The tunic of the Shepherd has become a sort of braccæ and leggings—perhaps adapted to Gothic notions of dress.

1779, perhaps, represents Tobias presenting a Fish, &c., or S. Peter with the fish of the tribute-money. Tobias is restored with a heavy hand.

^k See Gori, "Thesaurus Veterum Diptychorum Consularium et Ecclesiasticorum." Florence, 1759.

469 (modern drawing), and 1470 (original), with graffito of *BOIVS*. This subject is found also in Bottari. Though strangely disproportioned, the figure of the Orante, possibly the Church, in the centre, seems to indicate grandeur of conception, or (at least) some power of religious feeling in the painter. Of whatever date it may be, and from its drawing it cannot well be early, there is in it a solemnity which raises it above many others.

Catacomb of S. Priscilla (1467). The Madonna addressed by a Prophet, called also the Prophet of Bethlehem.

It is hard to say what prophet can be here intended. The figure can scarcely be Joseph, or Simeon, warning the Virgin Mother of her necessary flight, or of her future sorrows; nor that of a single Magus. The figure is young, and there is an attempt at beauty in it; it may perhaps be intended for a ministering angel. In the mosaics of S. Maria in Domnica or of the Navicella (of the date of Paschal I., 817—824), there are adoring angels with hands up-lifted, in the same attitude.

1468—71. The Three Children (youths) in the Furnace. Rudest type, this subject is repeated very frequently in both Rome and Ravenna, in bas-relief as well as painting.

The Orante, with three figures (1472), must be based on ancient work, though the heads and arms shew traces of renewed outline. The draperies are very good, and, if restored, shew reverent care in the workman. As has been observed, the only painful matter about the re-touchings is that they seem, at times, to have been done carelessly, as by persons who attached no real importance to the work they were doing. Knowledge of colour and form, or that faithful attention to nature which so often atones for the want of it, are hardly to be expected in the sixth and seventh centuries; but earnest care in retracing the faded originals of primitive Christianity, might have been looked for even then. Judging from these photographs, and the traces of re-touching, it is very difficult to think that any of their originals can belong to the three first centuries, excepting the paintings in S. Prætextatus. In the judgment of the writer, the greater number of these pictures are of value as records of subjects formerly existing; but they are records of documents, not the documents themselves.

1469. Seven men with a *dolium*, or wine-cask; two other vessels of the same kind. See Boldetti, pp. 368, 164; Bottari, tav. 84, &c. Various interpretations of this not unfrequent symbol are collected by Abbé Martigny, *Dict. des Antiquités Chrétiennes*, s. v. p. 219. It may be the empty cask, the sign of the body laid up at

rest, when the soul is departed; the wine may represent the blood of martyrdom, &c.

The Peacocks in 477, 478, are from Perret's drawings, as it appears, on which some excellent remarks will be found in the text. Compare 773, 562, 1161 (Peacocks, and other birds, in the Jewish Catacomb). With the exception of the Dove, and the special meanings attaching to it, all bird-ornament is gentile or secular: Christians, however, would use it, either in a natural way, without attaching special meaning to it; or, as with so many other emblems, by connecting it with trains of Christian thought. The play of one imaginative mind may affect many others, and the Peacock¹ seems to have been thus adopted as a symbol to lead to meditation on immortality. It was taken as a sign of the Resurrection from the loss, and renewal, of its beauty year by year. See Aringhi, R. S. (II. lvi. c. 36, p. 612.) The drawing and decorative arrangement in this catacomb are good enough for the second century, though the Peacock in 561 must have been re-touched.

The paintings (2148, 9) from the Neapolitan Catacombs, have all the formalism of Byzantine work; the pattern behind reminds one of eleventh century mosaic. So also the mosaic borders in 1592 (Church of S. Agnes). These works connect themselves with the *Roman* designs of S. Constantia; and there can be little doubt, to judges of design, that the Pisan school took hints from these, and from S. Maria Maggiore; thus learning to add historical design from the Old and New Testament, to the prescribed and somewhat limited range of Byzantine subject. The last (2151) is quite Byzantine, reminding the spectator of Ravenna, and even of the great works at Torcello, the mother city of Venice.

1805. Fossor, &c. Re-touches are here as usual, particularly in the pickaxe, feet, and face; they are fainter on the two figures, which may be an adaptation and retracing of more ancient work. That the figure apparently laying its hand on the tripod table was originally intended to represent our Lord, seems a rather gratuitous supposition.

The *fossores* (*fodere*, 'to dig') were a class of men employed in the office of Christian sepulture, and in opening fresh graves and catacombs. They must have been very numerous, considering the great extent of the subterranean world of Rome, which is calculated at 350 miles of passages, at various distances from the surface.

¹ The Peacock is used constantly on Roman coins from Augustus downward, with the legend CONSECRATIO, to indicate the belief that the Emperor was received into heaven—hence its adoption by the Christians.

These are all hollowed in the soft tufa-rock with the pickaxe or mattock; and an instrument of this kind, or a small lamp, is always placed in the hands of the *fossores* in the memorial pictures near the graves of these men. As the extent of the Catacombs went on increasing, the number and importance of the *fossores* must have grown with it, while their acquaintance with the dark and labyrinthine passages of the various catacombs may have made them useful guides to places of refuge in time of persecution. A woodcut in Bottari^m (vol. ii. p. 126) gives us the portrait of one of these men, perhaps of superior rank in his craft. The shoulder and skirts of his long tunic are marked with a peculiar cross, one of the shapes called *formes dissimulées* by Abbé Martigny (s. v. Croix, *Dict. des Antiquités Chrétiennes*): he wears long boots, carries a heavy pickaxe, and is surrounded by other tools of his occupation. He is placed under a dark arch, on which are two doves, with the epitaph,—

DIOGENES . FOSSOR . IN . PACE . DEPOSITUS
OCTABO . KALENDAS OCTOBRIS .

Abbé Martigny discusses the question of how far the *fossores* were considered clerical persons. This seems difficult to decide, as he admits, from the fact that the offices of sepulture in the Catacombs were various, and devolved on different classes of men, styled *lecticarii*, *libitinarii*, *copiatae*, *decani*, &c. Of their organization under Constantine, he says: “L’empereur Constantin assigna aux ‘*fossores*’ des habitations spéciales (*officinas*), dans les différents quartiers de Rome; et nous avons des épitaphes de quelques-uns de ces fonctionnaires de l’Eglise, qui indiquent la région à laquelle ils étaient attachés; par exemple, celle-ci; ‘Iunius . Fossor . Aven-tinus . fecit sibi.’”

The importance of these men’s labour may be judged of by the greatness of their work, and, on this, Dr. Theodore Mommsen makes the following observation, after allowing for the existence of non-Christian catacombs: “The enormous space occupied by the burial-vaults of Christian Rome, in their extent not surpassed even by the system of *cloacæ*, or sewers, of republican Rome, is certainly the work of that community which S. Paul addressed in his Epistle to the Romans; a living witness of its immense development.”

The figures called ORANTES, so frequently found in the Catacomb frescoes, are generally to be described as male or female forms, in the Eastern attitude of prayer. The former of course more fre-

^m *Sculture e Pitture Sagre, estratte dai Cimiteri di Roma*, Rome, 1754. “Fossores” are represented at plates 94 and 101, vol. ii., and 171, vol. iii.

quently represent or symbolize some special personage or character. They are for the most part in a standing position, with the arms extended. In some instances they may be taken as symbolizing the Church of believers, but most frequently they appear to be portraits or memorial pictures of the dead. That of the cemetery of SS. Saturninus and Thrason (phot. 469 and 1470) is represented in Bottari, at plate 180; others at plates 172 and 183, from the same.

Female Orantes are often represented in rich garments, and profusely adorned with necklaces and other jewellery. See the photographs from the catacomb of SS. Saturninus and Thrason, photos. 467, 475-6, 1751-2, 1775, 1777, and the mosaics of SS. Prassede and Pudentiana, 1481-2. This Martigny explains as follows, with apparent correctness,—

“Ces vêtements somptueux sembleraient au premier abord constituer une contradiction ou un contraste avec la modestie bien connue des femmes chrétiennes de la primitive Eglise. Mais en decorant ainsi leur image, on avait bien moins pour but de retracer aux yeux ce qu’elles avaient été dans la vie, que d’expliquer allégoriquement la gloire dont elles jouissaient dans le ciel : dans les sépultures de tout genre, l’Orante, placée ordinairement entre deux arbres, était le symbole de l’âme devenue l’épouse de Jésus Christ, et admise à ce titre au festin celeste.”

The Dolia (phot. 1469, p. 130) will be found in Bottari, vol. iii. plate 184.

The following extracts from the valuable “History of Painting in Italy,” by J. A. Crowe and G. B. Cavalcaselle, confirm the view that we have taken on this subject, and they are high authority :—

“The unconquerable aversion of the primitive Christians to images and pictures rapidly subsided in the second and third centuries; and though it seemed yet a rash and sacrilegious act to attempt the delineation of the Eternal, it was no sin to represent the Redeemer under the form of the Good Shepherd, or of Orpheus, or to symbolize His miraculous birth, His passion, death, resurrection, and ascension by episodes of the Old, prefiguring those of the New, Testament.

“The painters of the catacombs, whose works afford the earliest examples of Christian art, were but too evidently under the influence of pagan models and customs to give their subjects that depth of feeling, that Christian type which marked the period of the great revival. They twined the Christian theme in garlands of pagan flowers. Cupid fluttered in the vine-leaves around the figure of the Good Shepherd. The chlamys and tunic clothed the forms of the Virgin, the pallium that of the prophets, whilst the Phrygian dress and cap covered the heads and frames of the shepherds or the Magi. The attitude, motions, forms, and distribution were those of the classic time, the degenerate imitation of the greatness of past ages. Whilst the face of the Redeemer distantly revealed the features of the Olympian Jove or of Apollo, the prophets were but too frequently reminiscent of the Greek philosopher.

“Labouring in the dark and intricate passages or vaults in which the first Christians held their conventicles, the semi-pagan artists boldly stained the rough-

coated walls with light and lively-tinted water-colours, hastily defined their animated figures with dashing lines, and left the spectator to imagine the details and modelling of the form. Their representations had something classical and bold in movement; their groups closely resembled those of the pagan time, and their execution was naturally rude, hasty, and slight."—(vol. i. p. 1.)

"A gradual yet sensible decline may be traced with the lapse of time, even in the rude and hasty works of the catacombs. The figures, without losing the character of the Roman antique, become sometimes square and short in their proportions, at others inordinately long; and they are executed, if possible, with more haste and greater neglect of detail than before. In the vault called the Chapel of the four Evangelists in SS. Nereo e Achilleo, our Saviour was represented in a recess in the character of Orpheus taming with the sounds of his lyre the wild beasts that surround him. Camels, birds, a lion are well grouped about the principal figure. Our Saviour, still symbolically represented, wields the power of faith to convert the heathen and savages. The prophet Micah stands above the recess on the left; Moses, on the right, strikes the rock; and in the centre the Virgin holds the infant Saviour before the Magi. On a neighbouring wall, Daniel stands in a recess between two lions, whilst above, on the right, Moses unties his sandals; on the opposite space, are traces of Elijah's ascent to heaven in a classical biga; above, a female, with open arms; further, Noah looking out of the window of the ark, and Lazarus rising from the grave in the presence of our Saviour. On the fourth wall traces of a figure remain, and in the medallion-centre of the vaulted roof the feeble remnants of a bust, representing a man with long hair divided in the centre, a small beard, and a piece of drapery covering his left shoulder. A doubt may exist as to whether the painter intended to portray the features of our Redeemer, or those of a person whose piety might have rendered him conspicuous in life and worthy of commemoration after death."—(vol. i. p. 4.)

POMPEIAN FRESCOES.

Diana and Actæon, in the house of Sallust. A large picture in an arched compartment, of great merit, and apparently on a carefully-prepared slab, made according to the Vitruvian rule. Diana is extremely beautiful, and the male figure above (perhaps Apollo) of great merit. Actæon and the hounds are very spirited, one of them flying at his throat.

2176. Painting of Hermaphrodites, } in the house of Venus
2177. Venus and Adonis, with Loves, } and Adonis.

The latter picture is of great merit. The features in most of these frescoes betray the type of Magna Græcia rather than of Rome, and the contours of the men's bodies are fuller and rounder than in Roman work; the low foreheads and curls, with broad black eyes, are also to be noticed.

2178. A sleeping Bacchus, or Silenus in a grove, with decorative vegetation and birds around him. His elbow seems to rest on a wine-skin, and he lies on the edge of a small fountain. There are

traces of griffins painted beneath, and the painting appears to have occupied the whole upper part of one wall of a room.

2179. The triumph of Hercules; or rather of Omphale, as it would appear by the Loves in charge of the club, and mounted on the altar. Various Olympians seem to be taking part in it, however. The countenance of Hercules is sensual and disagreeable.

2180. Apollo and Neptune before Troy. These appear to be figures of the best time and workmanship, on a much larger scale than that of decorative figures in ordinary Roman houses. The left knee, and indeed the legs, of Apollo appear somewhat too small.

2182. Fresco painting representing the port of Stabiæ. This picture apparently formed the whole ornament of the end of a room, and appears by its perspective to have been painted with the idea of deceiving, or amusing, the eye with a distant landscape. It is very pleasing, and would seem to have had a grand background of towers and temples reflected in the harbour. The boats are interesting, and the present writer remembers craft in the harbours of Malta which bore some resemblance to them. The high prow, or beak, and slender stern seem to be traditions of boat-building in most parts of the Mediterranean, and may be derived from the penteconters and triremes of Athens and Corinth.

2186. Fresco painting in the house of Ariadne. Two young men, one sitting by an altar, the other in a standing position. They may possibly represent Orestes and Pylades. There is a trace of something like a dagger in the right hand of the standing figure, whose face appears to bear a threatening expression in the photograph.

2187. From the same. Probably Bacchus and Ariadne.

2188. Fresco from the house of the Lyrist, who is represented with an audience of three (?) persons, one male and two female.

2189. Fresco painting in the Pantheon, in the Forum Civile. This is a highly-interesting representation of the almost scenic decoration of the side of a large room: its effect must have been very beautiful. The border below, with traces of frescoed Caryatides and arches, is very curious.

2190. Fresco from the same. Two figures representing Ulysses and Penelope, of the highest style of Roman art. Penelope in particular is a noble standing figure in complicated drapery, which she gathers round her with one arm, while the other hand rests pensively below her chin, which also holds her shuttle or spindle. There are traces of a smaller figure of Eurynome, entering on the left. This group is found in Gell's *Pompeiana*, vol. ii. 70.

FRESCO PAINTINGS ON BUILDINGS OF THE EARLY EMPIRE
IN ROME.

1887, 1888. Thermæ of Titus and Trajan. Fresco painting on the vault of a crypto porticus, A.D. 75—100.

Like the fresco from the palace of the Cæsars, No. 2227, these photographs shew the importance attached to the border-ornaments, or frames, of the figure-subjects in Roman decoration. Works of this kind must have been models for the more graceful and pleasing grotesques of the cinque-cento, as Raphael's in the Vatican corridors, where birds are introduced, and openings to the sky painted in the vaults. These paintings combine strict decorative arrangement with realism of treatment. Easy and powerful draughtsmanship, an indescribable freedom and lightness of floating form, a consummate knowledge of the human figure, and indeed of the whole science of representative art, characterise them throughout.

2227. Palatine, palace of the Cæsars. Fresco, with gilt ground, on the vault of a chamber in the baths of Livia. The heaviness of the gorgeous and intricate borders of these paintings was probably diminished by the reflected lights from the gold grounding, and by colour. The figures in the sacrifice of the goat, to the right, are more graceful than those in the centre.

Frescoes in the tomb in the garden of the Villa Pamphili-Doria, of the time of Augustus. These frescoes are between the line of *columbaria*, and are in small groups of figures, a long series of them. The walls are faced with *Opus reticulatum* of the time of Augustus, which is visible in part of Nos. 2695, 6.

These are two views of the *columbaria*. The combat, in 2695, is repeated on a larger scale in 2698; part of the works of 2696 in 2700, 2697. A banquet of six persons; the drawing and composition are apparently of the best period. The graffiti prove there must have been free access to the wall.

2698. A Homeric (?) group in centre, perhaps Minerva and Pandarus. Prometheus may be intended by the broadly-built nude on the left, if the object under his arm is to be construed as a bird, which seems probable.

2699. Relics of a beautiful landscape, a villa, and figures; anglers in the foreground. (It is to be observed that the fisher of early Christian art almost always uses the hook and line, not the net.)

2700: see 2695. Three small and grotesque figures, alarmed by a crocodile. A small wooden hut or building on the left, with those large Italian tiles which strike the eye of the traveller from the very summit of the Simplon pass southwards throughout the Peninsula. The crocodile is admirably done, or was originally so; and the small palm-tree is worthy of any draughtsman.

2701. On the lower tier, hens sitting, with a basket containing dead fowls. Admirable work. See remarks on bird-drawing, No. 122. A temple, or villa, with altars on the shore, one of which is approached by a woman and child. Above, a grotesque animal, horned or long-eared, with an apparently female figure seated on it. A woman kneeling before a man, who stands in a threatening position. A seated figure, and conventional trees to the right. Unfinished outlines are perceptible.

2702. A square canopy, figures, and a distant temple.

2703. Two baskets of fruit, one overthrown; a bird, perhaps a nightingale, sitting on it; the other animal resembles a hedgehog.

2704. Doves and nest, very well drawn. Compare Catacomb of S. Prætextatus, Nos. 615, 1822.

2705. A kind of pheasant, or gallinaceous bird; six apples, with leaves, and a spoonbill. Birds perfectly drawn.

2706. The Villa(?), with a female figure reverently approaching an altar. Colossal female statue, with two worshippers and a dividing line; and then an immense blackbird, or thrush, admirably done, with all the bustling action of a small bird—on the ground, fruit.

2707. Slight, but skilfully-drawn fresco of figures; marked gestures. The three on the right (two of them are certainly female) appear to be interceding with the seated person for the slighter one in the centre. All are in flowing robes, and gracefully posed.

2708. Repeats 2701 in part.

This very remarkable series of fresco paintings, of the best period, has never been taken before. It appears to represent the Villa of that period, with its adjuncts of garden, altars, games, poultry-yard, and tame birds and animals, and perhaps a menagerie; giving a capital idea of Villa life in the time of Augustus. The house evidently belonged to an important family.

There are some general remarks on these ancient frescoes which may be collected here to good purpose, though some of them have been already made.

The first is, that if we take these photographs to represent a fully adequate search for relics of ancient painting, which we are certainly entitled to do, there is a space of little less than seven centuries

during which we find but few Christian wall-paintings beside those of the Catacombs. The mosaics constitute almost the whole body of Christian pictorial record. This is due, of course, to the permanence of the materials, and to the great care and labour employed in their preparation. In our own days, when the idea of progress in art and science is so carefully separated from Christianity, it should be remembered that the Church alone preserved and communicated the traditions of Græco-Roman art to the great Teutonic or "Barbarian" races, so considered alike by Romans of the Decadence and Classicists of the Cinque-Cento. The Byzantine Renaissance is altogether ecclesiastical, and the age of the sack of Rome by Alaric contains, within a few years, some of the most vigorous efforts of the Church to instruct by brilliant decoration in form and colour. Such are the mosaics in S. Maria Maggiore, and of the chapel of Galla Placidia at Ravenna. But Christian fresco-painting almost vanishes till the beginning of the ninth century, the date of the restorations, and some of the Byzantine paintings in the cemetery of S. Pontianus, and other catacombs. The reason why more ancient frescoes than these have survived, as those of Pompeii and the Villa Pamphili-Doria, is not far to seek,—they had been buried for centuries, and nothing preserves frescoes so well as burying them.

The following extract from Mr. Wornum's account of ancient fresco, gives an idea of the perfect science and skill in use of material at which the best Græco-Roman builders had arrived^a :—

"Fresco was probably little employed by the ancients for works of imitative art, but it appears to have been the ordinary method of simply colouring walls, especially among the Romans. The walls were divided into compartments or panels, which were called *abaci*, *ἄβakes*^o: the composition of the stucco, and the method of preparing the walls for painting, is described by Vitruvius (vii. 3). They first covered the wall with a layer of ordinary plaster, over which, when dry, were successively added three other layers of a finer quality, mixed with sand; above these were placed still three layers of a composition of chalk and marble dust, the upper one being laid on before the under one was quite dry, and each succeeding coat being of a finer quality than the preceding. By this process the successive layers were so bound together, that the whole mass formed one solid and beautiful slab, resembling marble, and was capable of being detached from the wall, and transported in a wooden frame to any distance. . . .

^a Smith's Dictionary of Antiquities, s. v. Painting, p. 684, ed. 1842.

It may be well to add a plain explanation of terms for common use. True *Fresco* is painting on wet or fresh-laid plaster; dry or Florentine fresco is painting on dry plaster well wetted. *Medium* is any fluid or "vehicle" with

which the colours are mixed, for dilution, or convenience of laying them on. *Distemper* painting is using size or glue as mixing medium. *Gesso* means chalk or plaster of Paris, used in preparing canvas or other surface.

^o Abacus is a square tile, two feet square, which often forms a panel.

“The care and skill required to execute a work in fresco, and the tedious and expensive process of preparing the walls, must have effectually excluded it from ordinary places. The majority of the walls in Pompeii are in common distemper; but those of the better houses, not only in Pompeii, but in Rome and elsewhere, especially those which constitute the ground of pictures, are in fresco. All the pictures, however, are apparently in distemper of a superior kind, or a *guazzo* (gum medium).”

It is not surprising if works so skilfully and patiently begun survive to this day; and it seems very unlikely that any of the subterranean pictures, unless it be those of S. Prætextatus, should have been prepared as carefully, since the science of the artist must have borne some proportion at least to that of the ground-layer, if indeed they were not both the same person.

The prevailing use of mosaic may be traced, no doubt, to ecclesiastical and monastic influence and labour, inspired and instructed chiefly from Byzantium. It was willingly accepted, and extended its influence, in northern Italy by way of Ravenna; at first during the temporary dominion of the Ostrogoths, especially under Theodoric the Great and his daughter Amalasantha. It seems to have held its ground against the reviving arts of tempera and fresco painting, at least till after the completion of the cathedral of Pisa and the baptistery of Florence. The greater demand for patient labour in mosaic probably made it a favourite employment of monastic workers. The technical secrets of the fresco painting-schools, such as existed up to the capture of Rome in 410, may have been kept in heathen or secular hands, and perished. In any case, the copies in photograph we have before us represent a thinly-covered space of 700 years, from the works of the Villa of Hadrian, A.D. 120, in the Vigna Guidi (No. 1697), to that of S. Anne in S. Prassede, A.D. 820 (No. 1505); and thence, by the eighth-century frescoes in the Oratory of SS. Quattro Coronati, to the works of Beno de Rapiza.

Our builders still adapt the borders of the pictures of Roman palaces; in the last generation, they made indifferent copies of some of the mythological figures within them. But our decorators do not work from nature as Romans worked; and the present writer is not aware of any genuine imitation of the charming realisms of Augustan fresco, beyond unintelligent adoption of flower and fruit patterns. The representations of birds and animals found in the Pamphili-Doria villa have already been commented on, with the hens and ducks of S. Calixtus, and the remains of doves and other birds found in the catacombs of S. Prætextatus and SS. Nereo and Achilleo. The beautiful bird-mosaics in the vaultings of S. Con-

stantia are probably near these in point of time ; and though more crowded in composition, retain accurate naturalism in form and colour ; and those of S. Vitale at Ravenna will be remembered as still more pleasing. The character of Romans of the Decadence is held up to scorn by all historians alike ; but one amiable trait of it seems to have been a love for winged pets of all kinds. Artistically speaking, it is well to observe that the Roman skill in design, as long as it survived at all, was nurtured on a careful study of nature. But the Roman study of birds, taken up in the semi-Byzantine work of S. Vitale, points to a taste for colour in the Augustan period, which survived the decline and loss of fresco-painting to break out with double glory in mosaic in the fifth and sixth centuries.

Either the hue itself remains, or the attempt at it is manifest ; through all the tessellations of S. Prassede or S. Vitale, all the unearthly frescoes of the Santi Quattro Coronati, Nos. 2215—2219, to the revival of wall-painting in the hands of an original genius and layman, Beno de Rapiza. His portrait and his wife's yet remain in the frescoes of S. Clemente (No. 1080), and may be taken as the beginnings of a period of original painters. They are the earliest types of that stage of art which culminates with the Campo Santo of Pisa ; that is to say, of window or book illumination on a large decorative scale, treating the wall like a page, or a sheet of glass, and working out its thought uncompromisingly, without regard for anything except colour, character, and clearness of meaning. The subject entirely possesses the artist ; he is enabled by his skill in colour, and those simple rules of composition which architectural form first determined, to provide beauty and pleasure of sight enough for his public, often enough for us of later days. But the artistic passion of self-expression is hardly visible before Giotto, unless it be (as may seem from the Santi Quattro paintings, and in particular from the faces of the apostles in the Ascension of our Lord, in the crypt of S. Clemente, No. 1268, eleventh century) that both monastic painters of the eighth century, and Beno himself as a layman, paid greater attention to portraiture than has yet been suspected. Strange and archaic as these pictures are, the faces all appear to have been like somebody. They certainly are not drawn after any ideal of beauty, but there is a variety in their grimness, and they possess character, which runs in fact into caricature, or exaggeration of character. If the pictures above-mentioned were drawn in hard woodcut lines, they would exactly resemble Doyle's medieval cartoons ; and it is more than probable that his skill and humour were originally educated and directed by the study of such works. They

seem to give signs of the Gothic spirit, as distinguished from the classical or the monastic, in that they represent passionate emotions, and indicate something like humour. In short, these works of Beno or of other unknown artists seem to point to the entrance of a lay or human spirit into purely ecclesiastical art: with its strength and its weakness, its wider range and greater difficulties, and passionate search of the knowledge of good and evil. Regret it or not as we may, it is eleventh-century art; it could not but have been there and then; and all art would apparently have perished without its presence and fresh forces.

Careful comparison of photographs from the catacomb frescoes with the others from works of the Augustan age, or indisputably of very early date, has not inclined the writer to modify what has been said about restorations (for the most part, probably, as ancient as they are artless), in the various cemeteries. Whether the so-called Gnostic catacomb contains ordinary work of the worst date, or viciously careless work of an earlier date, is not a matter of great importance; but he may call attention to photographs 641, 1697, and 1698, as examples of uniformly faded and untouched frescoes of a very early period. Those of the third century in the guard-house of the seventh cohort are peculiarly interesting, because they contain a hippocamp or sea-monster, which is undoubtedly the exact type of the fish of Jonah in the Calixtine catacomb. The figure in the vault between two birds also bears a great resemblance to examples of Christian work.

The paintings for the pilgrims in the church of S. Urban, A.D. 1001, Nos. 1366, 7, 8, have this in common with the works of the Catacombs—of which they are probably imitations—that they are on Scriptural subjects. The Crucifixion is curious, though it apparently yields in antiquity to that in the crypt of S. Clemente.

THE name of Professor Mommsen stands so deservedly high that it is very gratifying to the author of this work to find him taking so nearly the same ground as himself on this subject, of which he was not aware until after his own chapter on the subject was printed; his friend Mr. Tyrwhitt having called his attention to it, he is tempted to quote largely from Professor Mommsen's Essay, in support of his views, merely adding a few notes where his own observations do not entirely agree with those of the learned Professor:—

“It is now acknowledged by the most trustworthy authorities that, on the whole, the earliest Christians simply adopted the heathen custom of ornamenting and hallowing the monuments of the dead. In fact, we may say that our whole church arrangements collectively have sprung out of the heathen services of the tombs. It is acknowledged that public places of interment in our sense were quite unknown in the earliest times; at first every one was buried in the plot of ground belonging to him, and there, when wished, the mausoleum was erected, the *cella memoria*, as a recently-discovered heathen inscription calls it, which, raised over the vault and provided with seats, was open on days devoted to the memory of the departed, more especially on the day of his death, and here the descendants and friends of the dead assembled for solemn memorial feasts. Such mausoleums were very numerous in the Roman dominions, at least after the earlier period of the empire; and of the same kind are the graves of the apostles and martyrs of which S. Jerome speaks, and what sprang from them, viz. the first chapels and churches which, according to my views, were more nearly connected with the sacred graves of the confessors and servants of the faith than with the houses of assembly and prayer in the city: to these, too, belong the love-feasts of the oldest Christian community. There is nothing peculiar in the Christianity of the earliest times, nothing so specific and exclusive as what is now represented as such; the Christians lived in and with their age, and according to its customs. . . .

“The original designation of these burial-places is *crypta*, from which is derived the modern Italian *grotta*,—the *grotto* of our landscape gardeners, the subterranean vault. It was long thought that they originated in the innumerable sand and puzzolana pits surrounding Rome, which were acquired by the Jews and Christians, and then arranged by them as burial-places. But more accurate and careful examination, particularly on the part of Signor Michele de' Rossi, the brother of the well-known Giambattista de' Rossi, the originator of the more scientific exploration of the catacombs, has proved that this opinion is erroneous. These excavations are entirely confined to localities where neither the usable building-stone nor the usable puzzolana are to be found; as a rule they are dug in the common easily-worked tuffa, which abounds everywhere in the soil^p. The very arrangements prove this; the extremely narrow passages, which as a rule are three quarters of a metre, in places only half a metre wide, and therefore in many parts quite filled by only one person; whereas they frequently rise perpendicularly to three or four men's height, and always intersect each other at

^p This is true only of those on the Via Appia and Ardeatina.

short distances at right angles. If the object had been to quarry stone or sand, it could not have been done in a more clumsy way, for a great deal more has been left than is wanted as supports, and no roads are provided for the carriage of the materials. In fact there can be no doubt that these vaults have been devised for one object only, namely, to get as much wall as is possible in a given space, each wall of such depth as to admit of tombs on each side. In some places the real puzzolana pits have been found within the catacombs, but very differently arranged, with broad passages and contrivances for carrying the sand to the surface; but these pits are evidently more ancient, and either shut off by walls by the builders of the catacombs, or utilised for their purposes by intermediate walls. The enormous space occupied by the burial vaults of Christian Rome, in their extent not surpassed even by the system of *cloacæ* or sewers of Republican Rome³, is certainly the work of that community which St. Paul addressed in his Epistle to the Romans—a living witness of its immense development, corresponding to the importance of the capital.

“The ridiculous idea that such works could have been executed in secret, and in defiance of existing laws, must be rejected, if it were only for the good name of the imperial police of the capital. Only Dogberry could have failed to perceive such works. Another decisive proof that these tombs, as well as the contemporaneous heathen tombs, were made according to law, is the important fact that they are all⁴ outside the Aurelian wall, and not one within the walls where tombs were forbidden by law; at the same time they are no more than about two and a-half miles distant from the Aurelian wall⁵. The damp valleys and fields which are exposed to inundations were avoided. The Christian sepulchral architects, the *fossores*, always chose the hills; and particularly those of which the soil was sufficiently firm to admit of the working of vaults and galleries, and which were far from springs of water. As in houses above the ground, so in these subterranean dwellings, one story is regularly placed above the other, sometimes an entresol introduced between, and holes formed to admit air and light from the surface—the *luminariæ*. The tombs lie regularly eight to fifteen metres below the surface, and seldom reach a depth of twenty or twenty-two metres. The number of stories is four,—at the most five. The arrangement is therefore nearly the same as in the Roman dwelling-houses, the height of which, according to the regulations of the architectural police, must not exceed seventeen to twenty metres. It is a mere fable,—in fact it is utterly impossible,—that all these burial-vaults communicate with each other⁶; but it is certainly true that within this whole area there is no spot which could have been used for such a purpose that has not been so used. This, according to the Roman law, presupposes that the whole of this extensive undermined area was the property of individuals favourable to Christianity, who had given their consent to its being thus employed, or of Christian communities. That special legal privileges should have been granted is extremely unlikely; that the Christians should have succeeded in gradually getting possession of these properties is important, but by no means surprising. Associations of poor people who clubbed together for the burial of their members were not only tolerated but supported by the imperial

³ But these sewers were within the city, the catacombs were two miles from it.

⁴ With one exception, and that one is supposed to have been made during the siege.

⁵ This is *not exactly true*. S. Alexander and several others are more distant.

⁶ But it is probable that an old sand-pit road often led from one to another.

government, which otherwise was very strict against associations. From this point of view therefore there was no legal impediment to the acquisition of these properties. Christian associations have from the very beginning paid great attention to their burials; it was considered the duty of the wealthier members to provide for the burial of the poor, and St. Ambrose still allowed churches to sell their communion-plate in order to enlarge the cemeteries of the faithful. The catacombs shew what could be achieved by such means at Rome. Even if their fabulous dimensions are reduced to their right measure, they form an immense work, without beauty and ornament, despising in architecture^u and inscriptions not only pomp and empty phraseology, but even nicety and correctness, avoiding the splendour and grandeur as well as the tinsel and vanity of the life of the great town, that was hurrying and throbbing above, the true commentary of the words of Christ,—‘My kingdom is not of this world.’

“After having thus sketched the Christian necropolis of Rome, I shall try with only a few touches to give you an image of one of the oldest of these vaults—now attributed to Domitilla—and of the famous vault of the tombs of the bishops, and then conclude with a glance at the destruction of this extraordinary institution.

“The Roman historian, Cassius Dio, mentions among the numerous victims called to account for their desertion of the national religion, and their leaning towards the Jewish superstition during the reign of Domitian, the consul of the year A. D. 95, T. Flavius Clemens, a cousin of the reigning emperor, Domitian, and probably at the same time a son of the daughter of the late emperor Vespasian; for the father of Clemens, T. Flavius Sabinus, seems to have married the daughter of his brother, afterwards the Emperor Vespasian. He was by no means a man of great consequence; he was rather, on account of his weakness and indolence, an object of general contempt; but he was the hope of the reigning house, being the only member of it who had any sons. For this reason the sentence of death passed on him during his consulate, on account of his religious opinions, caused the most extraordinary excitement. Another Princess, Flavia Domitilla, was accused with him of the same crime. Whether she was his wife, or, as seems more likely, his sister, is not quite certain. This grand-daughter of Vespasian was also found guilty, and sent into perpetual banishment on the island of Ponza, which she seems never to have left again, even after the fall of Domitian, as the reign of Trajan was by no means favourable to the Christians. As late as the fourth century, pious Christians still performed pilgrimages to the rooms which were occupied by this distinguished lady during her exile in Ponza. It cannot be doubted that the Jewish belief of which the heathen writer here speaks, is in reality the Christian faith; and we have thus a remarkable proof of its spread at this period in Rome, even among the highest families. All the more interesting therefore would it be, if we could find in the Christian graves in Rome traces of foundations undertaken by this very Domitilla; and this, in fact, is the opinion of the first authority in this realm of inquiry, Giambattista de’ Rossi, a scholar as sagacious as he is conscientious. I cannot, however, conceal that the proofs adduced by him do not seem to me sufficiently conclusive; more especially the point on which all depends, viz., that the burial-vaults situated near the

^u The entrances to the catacombs of S. Prætextatus and of S. Domitilla have pilasters and cornices of very fine ornamental brickwork of the best period, equal to anything on the surface. Seve-

ral of the *cubicula*, or family burial-vaults, also have columns at the angles of the vault, or the rock cut in the form of a vault.

churches of SS. Nereus and Achilles, and S. Petronilla on the Ardeatine Way, were originally called *cæmeterium Domitilla*, does not seem proved. The proof rests only on a list of the Roman cemeteries found in a MS. of the fifteenth century, which unites the name of Domitilla to Nereus, Achilles, and Petronilla, the usual names for these vaults. On the other hand, the name of the holy Domitilla, the grand-daughter of Vespasian, held in high esteem among Church historians ever since the days of Constantine, had at an early time found its way into the legends of the martyrdom of Nereus and Achilles. One sees therefore how natural it was for a Christian writer, whether of the fifteenth or of the sixth century, to designate the *cæmeterium Nerei et Achillei*, also as the *cæmeterium Domitilla*. It is certain that a heathen tomb inscription mentions Flavia Domitilla as the donor of the burying-place, and therefore she appears to have possessed property in the locality. But before we can receive as historically certain so important an event as the founding of a Christian cemetery in the city of Rome by a grand-daughter of Vespasian before the year 95 of our era, we must possess better testimony for the existence of the vault of Domitilla*.

“But however this may be, the crypt which Rossi ascribes to Domitilla belongs beyond doubt to the oldest in Rome; and even if, according to the dated tiles found there, and other characteristics of the few inscribed remains, they belong rather to the times of Hadrian and Pius than to those of the Flavian emperors, they still give us a complete picture of the commencement of the catacombs. This vault is, according to its original modest circumference, no cemetery; it is still a private burial-place for the founder and his nearest relations. The entrance to the later catacombs, though not exactly concealed, is shewn as little as possible; a modest opening generally leads by a step into the proper burial-place, and inscriptions are never found except in the inner chambers. Here, on the contrary, the grave is closed on the outside with doors, over which the epitaph was at one time legible. The passages are wide, the vaulted roofs and walls covered with stucco, essentially different from the narrow galleries—generally rough-hewn—of the ordinary catacombs. But what is peculiarly noteworthy is this, that in the original part of this vault the stone beds, which peculiarly belong to the later catacombs, do not appear at all. On the other hand, great niches are excavated in the walls for the reception of sarcophagi. At a later time narrower passages were certainly broken through the walls, and stone beds in their side walls; but, as if clearly to mark the transition, these stone beds are here surrounded with a cornice, which gives them the form of sarcophagi. The remains of the frescoes, which clearly are of the same time as the original building†, are the sole proof that this grave did not belong to any of those heathens who abstained from burning, but that it was really from the beginning a Christian foundation. They are, especially in the mere ornaments, of rare beauty, and no decorative artist of the

* It is probable that the ground belonged to S. Domitilla, and that she was buried in the family burial-vault, having previously made, or permitted to be made, other burial-vaults for the martyrs S. Nereo, S. Achilleo, and S. Petronilla, in her ground.

† This applies to the catacombs of S. Domitilla, &c., and to that of S. Prætextatus, but both of these are the burial-places of great Roman families,

and the paintings have nothing of a specially Christian or of a religious character; they are such as might equally well be in a pagan tomb. These paintings are of the second and third centuries, but no religious or Christian subjects have been found before the fourth century, and no figure of a saint or martyr, not scriptural, before the sixth.

Augustan age need be ashamed of the vaulted roof particularly, with its exquisite garlands of grapes and the birds pecking at them, and the winged boys gathering and pressing out the fruit. There are also small landscapes, which are never found in the later Christian graves. The groups drawn on the side walls are less perfect. Among those still preserved, the most remarkable are Daniel standing between two lions, the Good Shepherd, Noah's Ark, with the dove, and the representation of a supper, which differs, on the whole, but little from the usual antique treatment of the subject. Two men are represented sitting on the dinner sofa, before them the round table covered with meats, and by it the serving slave, yet clearly shewing the Christian influence in the bread placed round the fish on the dish.

“These are the beginnings of the specific Christian graves. Follow me now into the great vault which was founded later by the Pope Callistus, about the year 200, and which served as the burial-place of the Roman bishops during the greater part of the third century. It is situated, like the actual catacombs, on the Appian Way, half a *miglia* distant from them, and nearer to the city. The old accounts call it the vault of Callistus. It derived its name from the pope of this name, who apparently from 217 till 222, therefore at the time of the Emperor Heliogabalus, held possession of the episcopal chair at Rome. He did not, however, found them as pope, but, as the lately-discovered account of his contemporary Hippolytus proves, as deacon of his predecessor Zephyrinus, who, as Hippolytus relates, placed Callistus over the cemetery. This chamber, which was probably filled up at the time of the terrible persecutions under Diocletian, and afterwards restored at the close of the fourth century for the pious visitors to the graves of the martyrs, was again uncovered a few years ago under the guidance of Rossi. The epitaphs of the Roman bishops of the third century—Urbanus, Anteros, Fabianus, Lucius, and Eutychianus—were found each in their own place, all written in Greek, without further additions, except that after the name the designation *ἐπίσκοπος* follows; and a later hand has, moreover, described Fabianus as a martyr. Neither age, nor date, nor religious sentiment is engraved on the slabs. The exclusive use of Greek indicates that the orientals who had settled in the country greatly preponderated at that time in the Christian community at Rome. The artistic worth of the wall-pictures—not in the bishops' grave itself, but in the contemporary burial-chambers belonging to it²—which are still in a tolerable state of preservation, is but moderate, if not actually much lower than those of contemporary heathen workmanship. They are, however, important as bringing before us the still-persecuted Christian community more vividly than do the unadorned walls and laconic epitaphs. I will briefly describe one of these chambers to you; perhaps it will enable us, in some degree, to enter into the sphere of thought of that epoch. Pictures from the Old and New Testament alternate with each other. We see, on the first wall, a man striking the rock with his staff; from the spring thus opened a fisherman catches a fish on a hook. Further on, the same spring serves as a baptismal fount, out of which a man baptizes the boy standing before him, laying his hand on his head. Without

² These adjoining chambers or vaults are not *strictly contemporary*, but are added soon afterwards for persons whose families wished them to be buried *near the martyrs*, as is recorded. The martyrs were buried in the third century,

these chambers were added in the fourth, and the paintings were added for the pilgrims, sometimes long afterwards. The subject of Jonah is generally of the fifth century.

doubt Christ is here conceived of as the rock, as in the Epistle to the Corinthians, 'they drank of that spiritual rock that followed them, and that rock was Christ;' and the man who strikes the rock is more likely Peter, who is often designated the new Moses, than Moses himself. It is not necessary to speak of the fisherman Peter, who was called to be a fisher of men. In the same way, the mysterious play with the Greek initials of the words Jesus Christ, the Son of God, the Saviour, which, read together, make ΙΧΘΥΣ, i.e. 'the fish,' is fully known. Baptism is not here performed by immersion, but by sprinkling the baptized person who stands in the water. Then follows the picture of the lame man who arose and took up his bed and walked. On the partition wall we find on both sides the grave-diggers, the *fossores*, so often represented in the catacombs, always with the pickaxe in their hand, sometimes standing before the rock, which they are in the act of opening. The principal picture is in three parts. The first group shews, as in the so-called vaults of Domitilla, a round table with bread and fishes; by its side a man who seems to be blessing the bread, and a kneeling woman. In the second picture we see the holy supper itself. On the table, round which seven men are sitting, stand dishes with bread and fishes; by the side seven or eight, or even more, baskets of bread, representing evidently, the feeding of the multitude with the five loaves and two fishes. The number seven for those fed, and their always being men, may probably be connected with the narrative of the risen Christ, who fed seven of his disciples by the sea of Tiberias. Whether any allusion is intended to the sacrament of the Lord's Supper, as is doubtless the case in other pictures, where the mysterious fish is swimming in water with the plate of bread and cup of wine on his back, may remain uncertain. The third picture on this wall is Abraham and Isaac, both praying; near them the ram and the wood prepared for the burnt-offering. As this sacrifice of the son by the father is generally associated with the sacrificial death of Christ, it is certainly intended here to recall the Passion to the mind. On the third wall, apparently, there is the raising of Lazarus. The dead man steps out of the grave; before it stands Christ in a dignified attitude, His staff over His shoulder. In an upper row we find the well-known familiar representation of the history of Jonah, in three pictures. First, the prophet reposing under the gourd; then his being thrown into the sea from the ship, whilst the whale prepares to swallow him up; lastly, how he is cast out on the land. The meaning of the last picture which closes the series is obscure: it contains the figure of a man on a high seat, who appears to be reading out of a roll; below him is the figure of another man, who is drawing water from a well in a vase. It has been thought to refer to the history in the fourth chapter of S. John's Gospel, where Jesus asks for water from the woman of Samaria, with the words, 'If thou knewest who it is that saith to thee, "Give Me to drink," thou wouldest have asked of Him, and He would have given thee living water,' and this may be the right explanation, although the figure drawing water here is that of a man. According to the ancient practice, the Bible subjects are handled very freely; and, according to circumstances, differ from the tradition and vary in the minor details.

"These few delineations and pictures, chosen from a mass of like materials, may serve to give you an idea of the rich treasure of illustrations contained in the catacombs for a vivid conception of the early Christian epoch in Rome. I will end with a few words on the cessation of this form of burial. As far as we can judge, their beginnings belong, at least what we know of them, to the second

century, and the majority of these burial-places to the third and fourth^a. There can be no doubt that the persecutions of the Christians had an influence on them. These burial-places were never certainly in themselves illegal or concealed, but whatever the Christians wished to carry out in spite of prohibitive laws was naturally practised in these hiding-places, which are so difficult of access; and probably no small part of the devastations of which we find traces arose from the Christian persecutions. Nevertheless, it was not the recognition of the Christian faith by Constantine that put an end to this kind of burial; the known Christian graves on the surface of the ground certainly begin at this period, as might be expected, but the catacombs still preponderate everywhere. It is first towards the end of the fourth century that these became gradually less frequent, as it appears at first because the localities suited to them were exhausted, and the requisite space began to be wanting. The constant filling-up of older galleries in order to open new ones, the numerous passages opened later through the walls, to the injury of the older portions of the catacombs, the constant employment of the spaces which was often pushed to the very verge, or even beyond the limits, of what was admissible in building, shewed the beginning of the end. The vaults became gradually an important feature of the holy places, which the pilgrims to Rome came to visit, and for this reason they were, at the end of the fourth century, newly arranged and made accessible by Pope Damasus. With respect to this point, I may remind you of the words of S. Jerome, quoted at the beginning. To find a last resting-place in these ancient Christian vaults, close by the bones of saints and martyrs, became more and more as much desired as it was a rare distinction, and one which, as a good example to others, Pope Damasus denied himself. But the end of the catacomb graves is intinately connected with the end of the powerful city itself, which in its pride called itself, even in official language, the eternal. The Gothic invasion broke over Italy, certainly richly deserved by the heavy sins of the government, and the still heavier crimes of the people, and above all, of the capital. The deeply-fallen Roman people had long stood only in name at the head of the political, and hardly even in name at the head of the intellectual movements of the world; but yet in the beginning of the fifth century, Rome was still by far the most populous and wealthy, and by far the most sensual city in the world."

^a And fifth, and sometimes sixth and later. The family burial-vaults were used as long as they were accessible.

Inscriptions of these later periods are extant. See my Chronological Table of the Catacombs.

REMARKS ON THE MOSAICS IN THE CHURCHES.

BY THE REV. R. ST. JOHN TYRWHITT.

IN looking at these records of early Christian art, it must be remembered that in their case, as with the frescoes, the photograph gives a thoroughly inadequate notion of their beauty. Their splendour of hue more than atones, to a colourist, for their stiffness in form. Invaluable though the photograph is as a record, it cannot give the varied and brilliant tints which redeem the rigidity of the figures. Not but that they may be defended to a certain extent, even as to their drawing, when they are considered as decorative forms intended to enrich architecture. As most of us feel, freedom of design may easily degenerate into licence or absence of design; the frescoes of Sir James Thornhill, in St. Paul's, or the roof of the Sheldonian Theatre at Oxford, are as painful to a large class of educated and thoughtful people, as the gaunt frescoes or mosaics of Rome and Ravenna. There is a certain law or rationale of decorative stiffness and conventionalism; and if it is exaggerated in the Byzantine work of old days, it is altogether lost sight of in the allegories of the eighteenth century, and scarcely less to be desired in the naturalism of the nineteenth.

A distinction is necessary on this head, at least, in any work intended for general study, between Roman and Byzantine work. It seems better, perhaps, to notice it here, than on the subject of the frescoes, since the word Byzantine is loosely applied to all ancient mosaic. M. Vitet notes the distinction with his usual ability at p. 16; and it is, of course, well understood by MM. Crowe and Cavalcaselle, who give an excellent account of Roman and Ravennese mosaics. The latter writers appear to see less reason for general scepticism as to the early date of the Catacomb frescoes than is suggested in this article; but it must be remembered that those who, like the writer, believe an indefinite amount of restoration to have taken place, do not therefore assert that changes have been made in the subjects represented^a.

The following extracts from this excellent work express with much truth and clearness what we wish to say:—

“No mosaics of earlier date than the fourth century are to be found at Rome, nor do these afford material for a fair and impartial judgment. There are,

^a For examples proving that the original subject is faithfully though rudely adhered to, see Appendix on Frescoes, and Phot. 607-8, from the Baptistery of S. Pontianus.

indeed, but three edifices in Italy that contain mosaics of the fourth century, and these are so damaged that very little of the original remains. Those of the Baptistery, built at Rome by Constantine in the fourth century, and now called Santa Costanza, leave little doubt as to the time when they were executed. Here the more essentially pagan peculiarities of the early centuries were curiously marked.”—(vol. i. p. 11.)

“Constantine could not revive the splendour of Greece. In the attempt to arrest the decline, he had not only to struggle with the flood of rising barbarism, but to deal with a new religious element, which in its turn was, after the lapse of centuries, to produce its ideal. The art of Greece was now no longer suitable to the decline of the Roman empire or to the development of the Christian faith. The want of a new language was felt, but with this want and the necessity of satisfying it the fall of the old and the birth of the new went hand in hand. The efforts of Constantine, therefore, only served to prolong the agony of the classical antique. Yet this antique in its dying moments maintained its grandeur and its majesty; and in the mosaics of Ravenna the interested spectator may watch the last expression of its power.

“To affirm that these mosaics are of the same class as those which were produced at Rome during the fifth century, would be to place on the same level the artists of Santa Maria Maggiore, and those of the Baptistery of Ravenna, and the monumental chapel of the Empress Galla Placidia. It must be conceded that the latter were far abler than their Roman contemporaries, and that they were acquainted with models not merely Roman but Greek. Whether they were Italians or Greeks is of little moment, but if it be admitted that they were taught in Greece or at Constantinople, it will appear that the efforts of Constantine to arrest the decline of art had not been in vain, and that he had done something to prolong the existence of the pure antique.”—(vol. i. p. 19.)

Messrs. Crowe and Cavalcaselle also give, as a reason for the early use of symbolism, the natural compromise of the Christian mind, between the idolatrous use of images and the total rejection of pictorial art for religious instruction. This has much truth in it, doubtless; still it is to be remembered that the earliest Christian art is historic as well as symbolic, containing subjects from the Gospels. Moreover it seems natural enough to suppose that many believers at the earliest dates may have been well-pleased to have our Lord's parables concerning Himself, as those of the Vine and the Good Shepherd, set before their eyes in pleasing form and colour. The symbol, in fact, appeals to the mind through the eye, exactly as the parable does through the ear; and it may be reasonably supposed, that when our Lord named Himself the True Vine, or the Good Shepherd, He sanctioned the emblematic representation or image of the vine or pastor, as a picture-writing of His words. Considering the highly-trained eyes of Syrians, Greeks and Romans in the first centuries, it was no more advisable, or, indeed, possible, for the Church to reject art as a means of instruction, than to forbid figurative expressions in oral teaching.

In the original work of the Catacombs, then, old Roman art prevails in a signal degree, and the Byzantinised figures which frequently occur may generally be assigned to a date posterior to the fifth century. Composition and arrangement, drawing and colour, must be compared either with Pompeian work, which we take to represent the first century, with the Pamphili-Doria frescoes, or the beautiful painted stuccoes from the Via Latina. The material seems to have had, in the first place, genuine fresco for the groundings; that is to say, the wall-tinting, and, perhaps, the borders, were done on the still wet plaster, frescoed, or fresh laid. The more elaborate pictures must have been done as at Pompeii, in some kind of distemper, perhaps in dry fresco. Many of the workmen, perhaps all the most skilful of them, must have been heathens; the Church attaching her own meaning to their work, or sometimes, as notably in the case of Orpheus, adopting ancient myths as symbolical of our Lord. In later days, from the fifth century, extensive re-touchings and repaintings seem to have taken place, sometimes executed, as has been observed, by unskilful or irreverent hands. In the case of the mosaics there are many differences. They all occupy the most important positions in above-ground churches; the best workmen of the time must have been employed on them, and they give evidence from the end of the fifth century, that these men were either Greeks, Orientals, or Byzantine Romans, instructed in, and sympathizing with, the traditions of Eastern art. The figures in the Church of S. Constantia may be considered as old Roman, with those of S. Maria Maggiore; and Messrs. Crowe and Cavalcaselle are inclined to take the same view of the mosaics of SS. Cosmas and Damian. But Oriental imagination, sense of colour, and characteristics of feature, begin to shew themselves unmistakably in the last. The writer remembers a graffito of a Syrian face, drawn rudely with charcoal on a side wall in the great church of Bethlehem, which possessed so singular a likeness to the saints in the tribune of SS. Cosmas and Damian, that he cannot help mentioning it here. Any person who wishes to see the most salient points of Oriental Christian art in their best light, will do well to consult Assemani's Catalogue of the Medici Library at Florence^b. He will there find engravings of the unique and priceless illuminations of the great Syriac MS. of the monk Rabula, dated A.D. 587; probably the most interesting one in the world from its antiquity; from the fact of its being the earliest, in all probability, which contains a representation of the Crucifixion; and even

^b A good account of this MS. will be found in Dom Gueranger's "Institution-Liturgiques."

more from the great original genius and piercing imagination of the unknown author. The eastern faces in this MS. may be taken as the type of the countenances, often melancholy and amorphous, seldom mean or ordinary, which gaze, literally with eyes of stone, from the vaultings of so many ancient temples. They begin in Rome, perhaps, with SS. Cosmas and Damian, and the contrast between them and the later restorations of Pope John I. in photographs 797, 1442, may exemplify the difference between ancient and modern work.

Taking S. Maria Maggiore and Galla Placidia's, chapel at Ravenna to represent the fifth century, we may adopt M. Vitet's assertion, that Byzantinism takes the place of old Roman art in the sixth.

It is observed by Messrs. Crowe and Cavalcaselle, that the Old Testament mosaics of the great aisle of S. Maria Maggiore confound the Israelites of the Old Testament with the legionaries of the Cæsars, and that the history of the Nativity, &c., on the Arch of Triumph, is classical in the forms and compositions, though more reverent and markedly Christian than the histories of Moses and Joshua, which they think, with M. Vitet, resemble the sculptures on Trajan's Column. Doubtless it is so, but it is very important to have these examples of early historical ornament; and one cannot but see that the Church here made a beginning in the use of art for plain narrative teaching, and here for the first time in public, made pictures the books of the poor. The types and prophecies, the parables and the miracles of the Gospel, had been insisted on already in the Catacombs. They were the first subjects in which the earliest converts, dreading the graven image with Hebrew horror, could take pleasure, or from which they could gain instruction. But a further step is made in these later great works, in that they are an attempt to set forth instructive and varied church ornament without the possibility of any temptation to idolatry. Saints or patriarchs on a church wall doing something, as actors in, and parts of, some deed of God's power and will, do not convey to simple persons, or to any person, the idea that they are placed there to be prayed to. The case is different with single figures brilliantly adorned, and inviting special attention; they are as if standing to receive adoration. A feeling of this distinction remains with the modern Greek Church, where saints are indeed represented by painting, but covered from the eye altogether with gold and silver plating, so as to leave the faces alone visible.

Down to Constantine's time the art of Western Rome of course

stands alone, and prevails in all the genuine works of the Catacombs. The pictures in S. Pudentiana require separate treatment. After a brief description, in terms of high and deserved praise, Messrs. Crowe and Cavalcaselle pronounce that "the state of this mosaic is not such as to permit a fair and impartial judgment," as to the real date of the various parts of it, we presume. "This mosaic has been repaired at different periods, and some parts entirely renewed. The head and figure, which preserve their character most completely, are those of S. Pudentiana. The head of the Saviour is by no means exempt from restoring. The whole group of the right of the Saviour, including the lower part of that figure, is new. Though restored, however, this mosaic has the character, the costume, and the style, of that of S. Costanza."

Careful inspection of photographs 1416—1419 inclines the present writer to believe that this is correct, and somewhat within the truth. His own conjecture would be, that the mosaic in its present state contains fragments of the fourth century, or the earliest and best times of Christian mosaic; but that these fragments have been re-arranged and repaired, up to, and during the time of, the Renaissance of the sixteenth century; and that such restorations have been made with so high a degree of skill and sense of beauty, as to amount to a re-creation of the original picture, or pictures. The symbol of S. Luke appears as if it were not in mosaic at all: at least, a strong glass, which shews every separate tessera in the certainly-renewed face of our Lord, does not enable us to distinguish in-laying at all in the head of the bull, which is much more like slightly cracked painting. Mosaic seems to remain in the throat and wings: but the excellent drawing of the nostril and eye may possibly be by the restorer of the figures on our Saviour's right hand. This person seems to have been a cinque-cento workman of great excellence; and the noble Roman face of S. Peter is worthy of the Stanze in the Vatican. But the delicacy of the mosaic is quite unlike any early Christian work the writer knows of; the eyes are in correct and expressive drawing, (compare those of the third figure from the left, apparently older work, with those of our Saviour or of S. Peter), in short, the work is too Christian for the Augustan age, and too good for any other till the Raffaelesque. It is difficult, again, to believe that the jewelled seventh-century cross originally stood as it does at present in the mosaic; the nimbus is not round, but awkwardly flattened, so as to make room, by whoever relaid the background; the buildings vanish into the foot of the Calvary, or into the strange curtain at the back of the throne, (see also 1915, apse of S. Maria

in Trastevere). The right arm of our Lord seems too long, and has certainly been restored, as the drapery ends in an abrupt and irregular edge without going over the arm. Finally, let any one compare the head of S. Prassede (or S. Pudentiana) with her crown, (on the right of our Lord,) or the ancient head with the well-drawn but childishly small hand on the left,—with the modern faces or drapery of S. Peter and the Apostles. Speaking only from the photograph, which, be it observed, gives very decisive testimony, under the magnifier, as to forms and interruptions in the work, one would say that this mosaic, in many respects the most beautiful in Rome, is little more than a number of fragments admirably pieced and renewed.

SS. Cosmas and Damianus.

These ancient and awful mosaics may probably be taken as a type of the early decoration of the Eastern end of a Romano-Byzantine Church. They are evidently as glorious in colour as they are stern in form and expression. The drapery is still Roman, the toga with its stripes being worn by the two Apostles, and greatly resembling the modern surplice and stole, as Mr. Wharton Marriott observes; but the faces are of the type of the Eastern anchorite, and the indescribably grand figure of our Lord standing on the clouds much resembles them; it seems hard to dispute that the artist intended to convey a certain impression of severity. It will be noticed that here, as in S. Prassede, the mystic Jordan, the river of Baptism into Christ's death, separates the sheep on earth, the faithful of the Church militant, from the saints glorified with Him in heaven. In both of these, as in the Baptisteries and in S. Apollinare at Ravenna, the Sacrament of Baptism seems to be dwelt on more than that of the Commemorative Sacrifice; though the Lamb is placed on the altar in S. Prassede, where our Lord stands in the River, connecting life with death, the militant Church with the triumphant. In SS. Cosmas and Damian, again, the Lamb stands on the earthly side of Jordan, crowned with the nimbus, and on a rock from whence the four rivers of Paradise flow forth. In these, as in a large proportion of churches of all dates down to the Baptistry of Florence, and of S. Mark's at Venice, one feature predominates over all others,—the colossal Christ,—to whom it was evidently intended that all who entered the church should at once turn their eyes, as to the Lord in His Sanctuary. It will be necessary to remark on others in which the Blessed Virgin, or even the patron saint of the church takes His place, as in S. Agnes. In S. Venantius the great medallion-bust of our Lord

commands the eye in the same way, and the Virgin stands beneath Him in the Oriental attitude of prayer. It is in S. Agnes', A.D. 626, that the patron saint has the central place, and the form of our Lord is omitted ; in this case the hand, representing the First Person of the Trinity, is placed directly above the saint, who is abstracted in prayer with clasped hands, and does not appear as yet necessarily as an object of adoration. But one cannot but see that true saint-worship begins with these works. Hitherto the gigantic symbol of our Lord has been obviously the dominant idea of every worshipper ; here, and in S. Maria in Navicella, created beings first take His place. It may have been for this reason that so little attempt is made at beauty in so many representations of Him, that His form was understood to be a symbol only, a token reminding all people that God took the form of man. But it is in these mosaics that the first steps of the transition to creature-worship are made. Pure symbolism has gone before, in the pictures of the Vine and the Pastor ; pure history has gone before, in those of the Miracles and of Hebrew history ; pictorial interpretation of type and prophecy has gone before, in the frescoes and bas-reliefs of Noah, Moses, Elijah, Jonah, Daniel. Here are the first indications in the Church of Christ of man's yet unconquered tendency to make to himself a sign of Deity, and, the Redeemer and Intercessor being risen and gone, to have a visible image as His representative.

The Church of S. Prassede, ornamented by Paschal I., A.D. 820, contains one of the grandest of these mosaics, representing our Lord in His place as Head of the Church. The Army of Martyrs is kneeling before Him, in the great spandrils of the Arch of Triumph, clad in white robes, and casting their crowns before Him ; the Evangelists and other saints are above. The grand unity of action of the mass of figures, and their glowing white on the golden ground, shew strong originality and power of conception in the artist. All these mosaics, like those of Torcello, express the unspeakably earnest appeal of suffering men to the world to come. They borrow such thoughts of it as they can gain from the Apocalypse, and write them down in symbols as mystic and strange as the words of the vision. The times are very evil, and they have but one hope in them. S. Cecilia in Trastevere contains another very perfect example in its apse. Our Lord stands in the centre, of supernatural stature, the hand of the Father points to Him from above ; below Him, and round the border of the dome are His sheep, six on either side of Him, where His image is repeated in His Humanity, emblematic of the crowned Lamb that was slain.

In S. Maria in Domnica (1926 7), of the same date, the Blessed

Virgin sits in the centre of the vault of the apse, holding our Lord on her knee, represented rather as a small man than an infant. The Church probably shrunk as yet from open worship of her as mediatrix with her Son, or as the holder of authority or of special influence with Him; at all events, she is not represented as an object of worship without Him. There is a small medallion of our Lord above, with a frieze of angels; but the monogram of Paschal I. takes the place of the hand of the Father immediately over the head of the central figure. This figure, as painful in its technicalities as in its subject, is nevertheless the precursor of all the blue-veiled Madonnas of the earlier Middle Ages, down to the Borgo-Allegri picture of Cimabue. Many of them, as those of Torcello and Murano, are very impressive and beautiful; and their descriptions in Ruskin's "Stones of Venice," vol. ii., are hardly to be forgotten.

One further step remains, and it is made in S. Maria in Trastevere (1915). It is to place the mother of our Lord by His side on His throne of glory as God made man. Her face is regular and beautiful, and of extremely delicate mosaic, as fine as that of the copies of pictures in S. Peter's. It may possibly be a restoration, and should be compared through a good glass with the bolder mosaic of the other faces (excepting our Lord's). As the Madonna of Navicella is the type of the Venetian and Florentine traditions, so here we see the anticipation of Orgagna's fresco at Pisa, followed, as it is in this feature at least, by Michel Angelo in the Sistine. The consummation seems to be reached in the two last. In the mosaic, the Blessed Virgin sits as assessor and intercessor for men with her Son, who has taken the place of His Father as Lord of all men. In the Gothic and Renaissance work, she is interceding in vain. The mediatorial office of our Lord is utterly lost sight of, He is represented as the Final Judge, without pity; and His present function of intercession is ignored altogether.

For the "Cosmati" work of the thirteenth century, the present writer has only to call attention to the important remark at p. 92 on the admirable use, made by most of the artists of that name, of the cement in which the cubes were set. It gives a boldness and keenness to the pictures, which place them very high in the scale of excellence. But even stronger hands than theirs were speedily to take up Christian art. The great Lombard race, long established in the north of Italy, subdued for a time by Pepin and Charlemagne, had successfully asserted the independence of its free cities against the house of Swabia by A.D. 1250; and the schools of Pisa and Florence began the mosaics of their Baptisteries, with help from Venice. Fresco, and various forms of wall-painting soon re-appear, and begin

to take the place of the Græco-Eastern ornament. From the times of Cimabue and Giotto the history of mosaic may be said to merge into that of painting. In many instances, as in most of the mosaic of modern Rome, the inlaid work loses its distinctive merits, and becomes mere imitation of oil-painting, which needs no comment or description here, though it may be traced in some of the restorations. A comparison of the mosaics of Rome and of Ravenna will be found in the pages which precede this chapter. It seems to be universally felt that the latter are greatly superior to the former in workmanship; and also, as it appears to the writer, in power and subtlety of colour. The dark blue backgrounds are varied with many shades of black and deep sea-green, relieved with azure; the malachite and emerald greens, and a peculiarly rich grass tint, which is very difficult to call by the name of any pigment, deserve the peculiar attention of the colourist; who will also take note of the boldness and subtlety with which golden tesserae are used to express the lights on green, and even on purple. Extending as they do to near the end of the long reign of Justinian, the Ravennese pictures contain but one or two isolated pictures even of our Saviour; one is in the church of S. Apollinare Nuova, which also contains a Madonna, but she sits as a part of an Adoration of the Magi, who head the procession of female saints. It is, in fact, at Ravenna that the highest merits of Christian art—as expressive of, or in accordance with, primitive doctrine, and that acceptance of it which formed the general and popular faith of the early Church—can be best understood and appreciated.

R. ST. J. T.

FRESCO PAINTING IN THE WALL OF ROME.

SINCE the preceding chapter was in type, Mr. Parker has obtained Photographs of the Fresco painting of the Madonna (1208) in the corridor of Aurelian, or the Sentinel's path, which he had discovered by accident in 1871, while examining the interior of this great wall of Rome of the third century. It is near the Porta Appia, now called "di S. Sebastiano," on the western side, between that gate and the old Porta Ardeatina; the corridor is fifteen feet high, and the painting is on a piece of lath and plaster across it, over the heads of the guards passing under. The best antiquaries in Rome agree that the style of the painting is Byzantine of the sixth century, and it has all the appearance of being genuine and untouched. It is probably the work of some Greek soldiers acting under Belisarius, the general sent by the emperor from Byzantium with a small body of guards to defend Rome against the Goths, and the siege lasted several months. This fresco was at first supposed to have been of the sixteenth century, the time of the Renaissance or the imitation of ancient art; but a more careful examination shews that it is really ancient art, and not imitation. The piece of foliage on the side is painted on the brick wall itself, and seems to have been continued

as a border round the picture. It is known that in the sixteenth century this ground was merely a vineyard and garden, as it is now, and there is no probability of such a painting being made there at that time.

The interest which attaches to this picture is very great, if we assume its authenticity ; as so few genuine frescoes of that early date remain, to connect the paintings of the Catacombs with the earliest works of the eleventh century. It certainly bears a resemblance to the restorations of S. Pontianus in the eighth century, and appears to be decidedly superior to them in art ; as it still possesses a kind of solemn grace, which is characteristic of the best Byzantine art, and may be observed in the Madonna of S. Apollinare Nuova in Ravenna. This is a mosaic of the time of Justinian, and I think it must be (among other reasons) from comparison of the fresco in question with this sixth-century tessellation, that the general opinion has been formed in favour of the earliest date assigned to the former. The perishable material (lath and plaster) on which Mr. Parker says it is painted, of course affords a presumption of its modern origin, but it is by no means conclusive. Might not the plaster be examined, as to its similarity to that on which the foliage border is done ? That, at all events, seems quite genuine.

To one who has not had an opportunity of examining the work itself *in situ*, with the surrounding ruins, the case appears to be somewhat of this nature. Here is a painting of decidedly Byzantine character, corresponding, at Rome, with a mosaic of known date and character in Ravenna. Rome was in the hands of Belisarius from March 537 to March 538, during the siege by Vitiges ; and in December 539 he captured Ravenna, with Vitiges and its garrison, for Justinian. There seems every probability, then, that as a general restoration of the fortifications of Rome took place during the siege, this picture may have been painted for the use of the garrison.

I do not myself know any school of painters in the sixteenth century to whom I should attribute this Madonna. It seems to me to be more like the thirteenth, that is to say, of the ancient type of the Virgin-Mothers of Torcello and Murano ; which may be traced back to the ancient mosaics of Rome, and was certainly considered as Greek or Byzantine in the time of Cimabue. His Borgo Allegri picture retains the traditional features, though it is justly accepted as the typical picture of the early Italian school of progress, as distinguished from that of ancient convention. If this fresco is to be attributed to the sixteenth century rather than the twelfth or any other, it should be on historical grounds, from tradition of how and when it came to be painted. But if its materials are such as may have been used in the sixth century, there seems every reason to refer it to that early time ; in which case its importance seems to be very great ; the more so as its date could then probably be determined to within a few months.

R. St. J. T.

HISTORICAL PHOTOGRAPHS

ILLUSTRATING TESSELLATED PAVEMENTS AND MOSAIC PICTURES IN ROME.

FROM MR. PARKER'S COLLECTION.

[*The numbers refer to Mr. Parker's Catalogue.*]

ANTIQUÉ OR CLASSICAL PERIOD.

BEFORE THE CHRISTIAN ERA, AND FIRST CENTURY.

FIRST PERIOD.

The Celebrated **PLINY'S DOVES**, from the Original in the Capitoline Museum. 1695

This was discovered by Cardinal Furietti, in the Villa of Hadrian, at Tivoli. It is believed to be that made by Sosus, for the pavement of a house at Pergamus, and described by Pliny (lib. xxxvi. c. 25, al. 60).

Curious Mosaic found at Porto d'Anzio, now in the Capitoline Museum. 1696

The subject is Hercules, spinning for love of Omphale, who is represented by a Cupid, while a lion is being tied up by other Cupids. This mosaic expresses the proverb "*Omnia vincit amor.*"

SECOND PERIOD.

Pavement with Reticulated or Net-like Pattern. 378

Excavated in 1869 in the Vigna Guidi, in the private house of Hadrian (?).

Another Pavement in the same place and of the same kind, with figures, vases, birds, &c. 545

Another of the same, with Birds and Tritons. 1700

Other Pavements from the same, representing Marine Monsters, Tritons, &c. 630, 725

Excavated in 1867.

Mosaic Pavement and Fountain, from the Guard-house of the seventh cohort of the Vigili, in Trastevere, excavated in 1867. Representing Marine Monsters, &c. 640

Mosaic Pavement in a House of the time of the Antonines, excavated in 1873, near the Via dei Serpenti, on the line of the Via Nazionale (now destroyed). 2970

It is of black and white marble, in diamond-shaped patterns.

Mosaic Pavement, with the heads of the four Seasons, from Ostia, now in the Church of S. Paul at the Tre Fontane. 3065

Mosaic Wall Picture, representing a group of figures and some allegorical subjects, found at Cento-Celle by Guidi in 1866. 1857

Another, from the same place, of a comic mask adorned with a diadem and a crown of flowers. 1858

(There was a great cemetery in the time of Hadrian at the place now called Cento-Celle from the hundreds of cells and tombs found there.)

Mosaic Pavements in the Lavacrum of Agrippina, A. D. 20. 2121, 2122

Mosaic Picture representing the Delivering of Hermione from the Monster, now in the Villa Albani (696). 2806

It was found at Atina, near Arpino.

Mosaic Inscription at the entrance of the Tomb of Pomponius Hylas, *c.* A.D. 50. 1221

Mosaic Picture found in the Villa of Hadrian, representing the combat of a lion and a bull (Cent. II.), now in the Vatican Museum (125). 2508

Another from the same, representing goats in a meadow (Cent. II.), now in the Vatican Museum (113). 2505

Mosaic Picture representing a shield dedicated to Minerva, in the middle of which is the head of that Goddess, now in the Vatican Museum (558). 2608

Mosaic Picture representing the god Silenus, with the usual attributes, found at Ostia, now in the Lateran Museum. 2895

Mosaic Pavement, representing Gladiators, now in the Lateran Museum. 2852

Found in 1825 in the Thermæ of

Caracalla, where other fragments of it were uncovered in 1871.

THIRD CENTURY AND BEGINNING OF THE FOURTH.

View of a Harbour with the miraculous draught of fishes (?), on a Tombstone from the Catacombs. 1384

Mosaic Pavement of the third century in black and white, discovered in the year 1869 near the Trinità de' Pellegrini, representing Mercury with a Nymph in the centre, and heads of the four Seasons. 254

Opus Sectile—A Tiger on the back of a Calf, now in the church of S. Antonio Abbate. 1460

(This is considered by De Rossi to have been part of a great mosaic picture, made to illustrate the triumphal entry of Constantine into Rome. It was formerly thought to be much older.)

MOSAIC WALL-PICTURES IN THE CHURCHES.

FOURTH CENTURY.

S. CONSTANTIA, on the vaults of the aisle round it, *c.* A.D. 320. This remarkable and celebrated series of Mosaics is the earliest *series* that is known, and the present excellent set of photographs is the first that has been taken of them. Among the subjects represented are the heads of Constantine and his family; the cultivation of the vine, and the vintage. Oxen are represented drawing cart-loads of grapes, and among the branches of the vine are little figures of genii, birds, flowers, vases, &c. This is believed to be an allusion to the text of Scripture, "I am the Vine, ye are the branches."

Some good Roman antiquaries consider that this church was built by the children of Constantine after his death, and that A.D. 350 is more likely to be the correct date than A.D. 320. It was at one time considered as a temple of Bacchus; but

the sarcophagus of Constantia, which was found here, and removed to the Vatican Museum, shews that it was her burial-place, and, as she was a Christian, she would not have been buried in a pagan temple. It is believed to have been also a Baptistery.

1601, 1602, 1603, 1604, 1605, 1606

FIFTH CENTURY.

S. MARIA MAGGIORE—Side Pictures in the nave, over the arches and under the clerestory windows, representing a series of forty Scripture subjects, chiefly the history of the patriarchs. The whole series is taken from Ciampini's great work.

"The name of Pope Sixtus III. is in the mosaic at the top of the arch, and seems to apply to the whole series of pictures, not only to those on the arch, but to those on the side walls also, of which twenty-seven of

S. MARIA MAGGIORE.

the original pictures are said to remain; some have been restored in the sixteenth century. The figures retain the antique Roman type and costume, the heads are much the same as those on the Column of Antoninus, and the toga preserves its cut and its ancient folds; but the heads are too large for the bodies. They are thick, short, and clumsy; the lines are undecided, the composition confused. Nevertheless, real art still appears here and there: thus, in the second picture, Abraham separating from Lot, the arrangement of the scene is not unskilful; the figures express well what they are about, and one feels that the two groups are separating. The fourth picture, Isaac blessing Jacob, has almost the same pose as Raphael has given to it in one of the compartments of the Loggia. The taking of Jericho and the battle with the Amalekites also have details which are not without a certain interest. Everything is not lost, therefore, in works of that period; there remain some gleams of spirit and truth, some traces of the old traditions mixed up with negligence, clumsiness, and ignorance almost incredible." (M. Vitet.)

— The Arch of Triumph, A.D. 432—440. *From Ciampini, Plate 49. 1951**

N.B.—*Under the arch, Ciampini has inserted the jewelled throne and small busts of the Madonna.*

N.B. *The series of side pictures begins from the choir on the left hand.*

— Side Pictures, A.D. 432—440. *From Ciampini, Plate 50. 1952**

1. Melchizedec offering bread and wine to Abraham (Gen. xiv. 18).

2. Abraham and Lot part asunder (Gen. xiii. 9).

— *From Ciampini, Plate 51. 1953**

S. MARIA MAGGIORE.

1. Abraham entertains three angels (Gen. xviii. 2); Sarah at the door of the tent (Gen. xviii. 10). A, B, C. the Angels, D. Abraham, E. Sarah, F. the bread prepared, G. the bread on the table.

2. Isaac blesses Jacob; and Esau returns from hunting (Gen. xxvii. 29, 30). A. Isaac, B. Esau, C. Rebecca, D. Jacob.

The same, from the original^a. 2038

— *From Ciampini, Plate 52. 1954**

1. Jacob and Laban (Gen. xxix. 10).

A. Laban, B. Rachel, C. Jacob, D. Leah.

The same, from the original. 2039

2. Laban, Jacob, and Rachel (Gen. xxix. 25). A. Laban, B. Rachel, C. Jacob.

The same, from the original. 2040

— *From Ciampini, Plate 53. 1955**

1. Jacob returns to Laban and demands Rachel; the nuptials of Jacob and Rachel (Gen. xxix. 28, 29). A. Laban, B. Rachel, C. Jacob, D. Bilhah.

The same, from the original. 2041

2. The separation of Laban and Jacob (Gen. xxxi. 2).

The same, from the original. 2042

— *From Ciampini, Plate 54. 1956**

1. Separation of the flocks of Laban and Jacob continued; Jacob takes his wives Rachel and Leah (Gen. xxxi. 17).

The same, from the original. 2043

2. Jacob's message to Esau (Gen. xxxii. 3); the meeting of Jacob and Esau (Gen. xxxiii. 1). A. Esau, B. Jacob, C. Attendants.

The same, from the original. 2044

— *From Ciampini, Plate 55. 1957**

1. Hamor and Shechem, Dinah, Jacob, and his sons (Gen. xxxiv. 25). A. Hamor, B. Shechem, C. Jacob,

^a These photographs from the original mosaic pictures of the fifth century were taken at night with the magnesian

lamp; it was not practicable to take them in any other manner. All that were sufficiently perfect were thus obtained.

S. MARIA MAGGIORE.

D. E. and F. The sons of Jacob,
D. Hamor, E. Shechem, G. Simeon,
H. Levi.

The same, from the original. 2045

2. Jacob reproaches his sons (Gen.
xxxiv. 30). A. Jacob, B. Simeon,
C. Levi.

Jacob is sent to Bethel (Gen. xxxv.
1, 2).

The same, from the original. 2046

— *From Ciampini, Plate 56.* 1958*

1. The marriage of Moses with
Zipporah (Exod. ii. 21); Moses
keeps Jethro's flock of sheep (Exod.
iii. 1).

2. Moses found by Pharaoh's
daughter, who sends for a nurse
(Exod. ii. 5). A. Pharaoh's daughter,
B. The mother of Moses, C. and D.
Attendant damsels.

3. Moses accused before Pharaoh
(Exod. ii. 14, 15). A. Moses, B.
Jews accusing him, C. Pharaoh on
his throne, with attendants.

— *From Ciampini, Plate 57.* 1959*

1. The return of Moses to Egypt
(Exod. iv. 20).

2. The meeting of Moses and
Aaron (Exod. iv. 27). A. Moses,
B. Aaron.

— *From Ciampini, Plate 58.* 1960*

1. Moses and the Golden Calf
(Exod. xxxii. 20).

2. Moses delivers the Ten Com-
mandments (Exod. xxv. 1, &c.).

The same, from the original. 2047

3. Quails and manna sent to the
Israelites (Exod. xvi. 13, 14).

— *From Ciampini, Plate 59.* 1961*

1. The passage of the Red Sea
(Exod. xiv. 21—26).

The same, from the original. 2048

2. The battle of Israel against
Amalek, who is overcome by the
lifting up of the hands of Moses
(Exod. xvii. 8—12).

The same, from the original. 2049

— *From Ciampini, Plate 60.* 1962*

S. MARIA MAGGIORE.

1. Moses striking the rock produces
water (Exod. xvii. 6).

The same, from the original. 2050

2. Moses gives the books of the
Law to the Levites (Deut. xxxi. 9).

The same, from the original. 2051

3. The ark carried before Joshua
(Joshua iv. 18).

— *From Ciampini, Plate 61.* 1963*

1. The rebellion of Korah, Dathan,
and Abiram (Numb. xvi. 1, 19—41).

The same, from the original. 2052

2. Joshua leads the people of Israel
(Joshua i. 16); Rahab receives and
conceals the two spies, and lets
them out of the window (Joshua
ii. 15).

The same, from the original. 2053

— *From Ciampini, Plate 62.* 1964*

1. The men carry the twelve stones
before the ark in the Jordan (Joshua
iv. 8); the spies go into Jericho
(Joshua ii. 1).

The same, from the original. 2054

2. The siege of Jericho (Joshua
vi. 1, 2).

The same, from the original. 2055

— *From Ciampini, Plate 63.* 1965*

1. The walls of Jericho fall down.
The ark carried round the city with
trumpets (Joshua vi. 20).

The same, from the original. 2056

2. The sun and moon stand still
before Gibeon (Joshua x. 13).

The same, from the original. 2057

— *From Ciampini, Plate 64.* 1966*

1. Joshua fights against the Amo-
rites. The Lord smites them with
hailstones (Joshua x. 10, 11).

The same, from the original. 2058

2. The five kings brought out
(Joshua x. 23).

SIXTH CENTURY.

SS. COSMAS AND DAMIAN, on the Tri-
bune, A. D. 526—530. 1441

Christ stands on the clouds, with
the roll of the Gospels in His left

SS. COSMAS AND DAMIAN.

hand, His right hand elevated as in the act of speaking.

— Two figures to the right of Christ.

S. Peter introduces S. Damian, with his crown of martyrdom in his hand. Behind S. Damian is S. Felix, with the model of the church in his hand, as being the founder; but this figure is a modern restoration. 1442

— Two figures on the left of Christ.

S. Paul introduces S. Cosmas, with his crown of martyrdom. 1443

— S. Theodorus stands under a palm-tree behind S. Cosmas; he also has his crown. 1444

— Three of the sheep under the figures. 1445

The central one has the nimbus, and stands upon the rock, with the four rivers of Paradise flowing from it; the other two are looking at Him with great attention. Over the head of the central sheep, or Christ, is the name of the river IORDANES.

SEVENTH CENTURY.

S. AGNES, on the Tribune, A.D. 626.

1593

There are three full-length figures. In the centre is S. Agnes, attired in a Greek costume, richly ornamented with beads; she has a nimbus, and holds in her hand a roll or book. On her right is Pope Symmachus, with a model of the church as the builder of it: and on her left Pope Honorius, with a book in his hand in a richly-jewelled cover. Both of the Popes are attired as bishops, in surplice, cope, and stole; the stoles have tassels and crosses worked upon them. Over their heads is the hand of God in the heavens, surrounded by clouds and stars. On the soffit of the arch is a cross in the circle, with stars and scrolls of ribbon.

S. PIETRO IN VINCOLI—Figure of S. Sebastian, A.D. 682(?). 1931

(Ciampini, *Vetera Monumenta*, pars

ii. p. 114, and tab. xxxiii.; Paulus Diaconus, *De Gestis Lombardorum*, lib. vi. c. 5.)

ORATORY OF S. VENANTIUS in the Baptistery of S. John in Fonte, near the Lateran, A.D. 639—642. 1709

Emblems of the Four Evangelists, the Holy Cities, figures of S. Anastasius, Asterius, Tellius, Paulinianus on one side; Maurus Septimius, Antiochianus, Gaianus, on the other. Most of these saints belong to the fifth century.

Head of Christ, with Angels adorning, and figures of S. Paul, S. Peter, S. John the Evangelist, S. Venantius, and Pope John IV., holding the model of the Chapel, and Theodorus I., holding a book; in the centre, the Madonna in the attitude of prayer.

1710

Mosaics in the Chapel of S. Venantius in the Baptistery of S. John in fonte (A.D. 639—642). 1338

Mosaics in the Chapel of S. Venantius in the Baptistery of S. John in fonte (A.D. 639—642). 1339

S. STEFANO ROTONDO. A jewelled cross, with the head of Christ in a medallion above, and figures of S. Primus and S. Felicitas. 1925

EIGHTH CENTURY.

THE MADONNA from Old S. Peter's, now in the Sacristy of S. Maria in Cosmedin, A.D. 705. 638

S. PUDENTIANA.

— Picture on the Vault of the Apse or Tribune of, with details. 1417

Represents the Court of Heaven; Christ seated on a Throne, richly attired; the Apostles, in surplice and stole (?), seated each in front of his Gate, with the Martyrs, Pudentiana and Prassede, standing behind them; Buildings of Ancient Rome, a jewelled cross, and emblems of the Evangelists in the background. 280

The left-hand side represents five of the Apostles, and S. Prassede with the crown of martyrdom in her hand. In the background, buildings of the heavenly Jerusalem, and in the clouds the emblems of two of the Evangelists—the angel and the winged lion, with the jewelled cross in the centre.

1416

Right-hand side, five Apostles and S. Pudentiana (?), with the crown of martyrdom in her hand; above are the emblems of two Evangelists—the winged bull and the eagle.

(The remaining two Apostles are concealed by the modern cornice, or destroyed.)

S. Pudentiana, jewelled cross and emblems of the Evangelists in the clouds, over the picture of Christ and the Apostles. 1418

— The central figure of Christ on His throne, the right hand giving the benediction; in the left, the book with the words 1419

DOMINVS CONSERVATOR ECCLESIE
PUDENTIANÆ.

Over His head the jewelled cross, and on either side the emblems of the Evangelists.

There is great difference of opinion as to the date of this Mosaic Picture in the apse of S. Pudentiana, one of the finest in Rome. The historical evidence is in favour of the eighth century; but connoisseurs say the work is too good for that period, when the church was in ruins, and was rebuilt, as we are told in Anastasius. It was again rebuilt in the sixteenth century by the Gaetani family; at that time the monogram of Pope Hadrian was found by Ugonius among the fragments then lying on the ground, and also the capital letters in mosaic, forming the name from another inscription. The monogram may have been from the Arch of Triumph over the altar, which is not always of the same age

as the apse; but this would not apply to the capital letters. The name of Siricius (who was Pope from 384 to 397) occurs on an inscription built into the side wall of the choir, but this is not part of the apse.

The picture was probably made up of fragments of different periods in the sixteenth century. There is evidently a great deal of patchwork in it, and the figure of Christ, with the inscription, is not of the same age as the figures of the Apostles.

The Triclinium of Charlemagne at the Lateran, *c.* A. D. 800, as restored. 761

NINTH CENTURY.

S. MARIA IN DOMNICA, on the Apse, A. D. 818. 1926

The Madonna, with a crowd of Saints on either side, and a small kneeling figure of Pope Paschal I., the donor, and his monogram in the crown of the arch.

(Anastasius, Biblioth., 435: Ciampini, *Vetera Monumenta*, pars ii. p. 142, 143, and tab. xli.)

— Mosaics in the Apse — General View. 1927

S. PRASEDE OR PRAXEDES, A. D. 820.

Interior of the Nave, shewing the Altar, with its Canopy or Baldacchino, the Apse, and the two Arches with Mosaic Pictures. 1477

— Summit of the inner Arch, with Christ and figures of Saints and Martyrs, and the Monogram of Pope Paschal I. 1478

— Right-hand side of outer Arch, Figures of Saints and Martyrs. 1479

— Figures on the left-hand side of the Apse. 1480

Pope Paschal with the square nimbus, and the model of the Church in his hand. S. Prassede, with her crown of martyrdom in her hand, led by S. Paul towards Christ, whose figure appears on the right of the picture. Six of the sheep under the figures.

— Central group of Apse. 1481

- Christ stands in the river Jordan, with the name I ORDANES under His feet. He has the cruciform nimbus, and the roll of the Gospels in His left hand. His right is raised in the attitude of benediction. Over his head is the hand of the Almighty Father. On his right, S. Paul introduces S. Prassede; on his left, S. Peter introduces S. Pudentiana.
- S. Prassede. Figures to the left of Christ in the Apse. 1482
- S. Peter introduces S. Pudentiana, followed by S. Zeno, each carrying the crown of martyrdom. Under the feet of the figures are five more of the sheep and the city of Bethlehem.
- Outer Arch, right-hand side. 1483
 "The Noble Army of Martyrs," each in a white robe, with his crown of martyrdom in his hand.
- Monogram of Pope Paschal. 1506
 In the centre of the soffit of the inner arch. On the surface, the Lamb on an altar, and angels worshipping.
- Outer Arch, left-hand side. 1507
 "The Noble Army of Martyrs," each in a white robe, with his crown in his hand extended before him. Above are emblems of the Evangelists.
- Chapel of S. Zeno—Front. 1508
 A series of heads in circles. Christ and the Twelve Apostles in the outer circle, the family of Pudens in the inner one, and, at the foot, on each side, the heads of the donors—the Colonnas. The architecture is made up from antique fragments.
- Chapel of S. Zeno—Window. 1509
 On either side SS. Peter and Paul, and, over the window, the throne of God richly jewelled.
- Chapel of S. Zeno—Vault. 1510
 One of the four angels supporting the bust of Christ in the centre of the vault.
- Chapel of S. Zeno—Side. 1511
 Window with Mosaic ornament, and the figures of SS. Prassede and Pudentiana, each carrying a crown of martyrdom.
- Window with Mosaic ornament, and figures of SS. Pudens and Hermes, with their crowns. 1512
- S. CECILIA IN TRASTEVERE—Apse of the time of Paschal I., A. D. 820, with his Monogram on the Arch. 1706
 In the centre is Christ, erect, in the attitude of blessing in the Oriental manner, holding in the other hand a scroll. On the right, S. Paul, S. Cecilia, and S. Paschal; on the left, S. Peter, S. Valerian, and S. Agatha. Over the head of Christ is a hand holding a wreath, and under His feet a lamb with six sheep on either side, emblematical of the Saviour and the Apostles.
- S. CONSTANTIA over a door. 1607
 This picture represents Christ seated on the globe, attired in a flowing robe. In His left hand He holds a roll or book. His right is elevated, and holds out some object to a Saint, who, kneeling to Him, offers a palm-branch. On His left are seven palm-trees.
- Over another door. 1608
 In this picture, Christ is represented standing in the clouds, with His right hand elevated, as calling attention. In His left is a scroll, with the words DOMINVS PACEM DAT. This scroll He presents to the prophet, who receives it eagerly. On His left hand is another prophet, admiring. Under His feet are the four rivers of Paradise, and two sheep on each side. At each end of the picture is a tumulus, with a palm-tree.

TWELFTH CENTURY.

- S. MARIA IN TRASTEVERE—General View of the large Central Picture in the Tribune, c. A. D. 1150. 1915
 Christ and the Blessed Virgin seated on one throne, the hand of

the Almighty Father in the clouds above, and figures of Apostles and Saints on either side.

At the time this mosaic was made, S. Bernard said enthusiastically that the physical beauty of Christ surpassed that of angels, and that it was an object of admiration and an occasion of enjoyment to those celestial beings^b.

Picture over the Porch, the wise and foolish virgins, A. D. 1139. 459*
S. Maria in Cosmedin—Mosaic Pavement, "Opus Alexandrinum," A. D. 1120. 635

THIRTEENTH CENTURY.

Mosaic Picture representing Christ between two Slaves, one black, the other white, over the Door of the Church of the Redemptorists, on the Coelian, the work of Deodatus Cosmati, with his name inscribed.

340, 1948

MAGISTER JACOBVS CVM FILIO SVO
COSMATO FECIT HOC OPVS.

BAPTISTERY OF S. JOHN IN FONTE,
Chapel of SS. Cyprian and Justina.

1725

S. CHRISOGONUS IN TRASTEVERE—
The Madonna, with SS. Chrysogonus
and Jacobus, c. A. D. 1210. 1860

S. CLEMENT—Apse, or Tribune, and
Arch of Triumph. 1274

Inscriptions under the great picture
in the apse, c. A. D. 1250—1274:

✠ ECCLESIAM CHRISTI VITI SIMI-
LABIMVS ISTI.

DE LIGNO CRVCIS JACOBI DENS
IGNATHI QVE IN SVPRASCRIPTI RE-
QUIESCUNT CORPORE CHRISTI.

✠ QVAM LEX ARENTEM SED CRVX
FACIT ESSE VIRENTEM.

Inscription on the Arch of Triumph,
c. A. D. 1120; left hand, by the side
of the figure of S. Paul,

AGIOS PAVLVS.

Under the figure of S. Laurence:—
DE CRVCE LAVRENTII PAVLO FAMV-
LARE DOCENTI.

By the side of the figure of Isaiah
his name, ISAIAS. On a scroll, or
open book in his hand, this text,
c. vi.:

VIDI DOMINUM SEDENTEM SUPER
SOLIUM.

On the right hand, S. Peter

AGIOS PETRVS,

and S. Clement, both seated; under
them is this inscription—

RESPICE PROMISSVM CLEMENS A ME
TIBI CHRISTVM.

Below, Jeremiah holding a scroll,
on which is written the text, HIC
EST DOMINUS NOSTER, ET SUSTINE-
BIMUS ILLUM.

At the foot, on each side, are the
holy cities, and under the principal
picture are the sheep, as usual at the
period.

S. MARIA MAGGIORE, in the external
Loggia, A. D. 1299. 1414

Christ seated on His throne; with
His right hand giving the benedic-
tion, and in His left a book, with
the words,

EGO SVM LVX MVNDI.

He has the cruciform nimbus,
jewelled, and the monogram XC; on
his throne is a rich cushion. The pic-
ture is represented as in a circular
panel carried by four angels; under
it are the arms of the Cardinals James
and Peter Colonna, and this inscrip-
tion of the artist, Filippo Russuti—

PHILIPPVS RVSVTI...FECIT HOC OPVS.

— in the external Loggia at the east
end, A. D. 1299. 1423

The Left-hand side of the picture
represents Pope Liberius (A. D. 352),
and John, the Roman Patrician, each

^b S. Bernard, Serm. II., domin. prim.
post octav. Epiph., among his works,
Bened. edit., t. i. col. 807. Id. Serm.
I., in fest. omn. Sanct., *ibid.*, col.

1023. See also Eméric-David, *Histoire de la peinture au moyen âge*, p. 33.
Paris, 1842, post Svo.

having the same dream or vision of the Madonna, and of the snow-storm in the month of August; with very characteristic furniture of rooms, decoration of windows, and other ornaments, and a contemporary inscription under the picture, giving the date of it, A. D. 1299.

— Right-hand part. 1424

Representing different parts of the legend, the snow-storm in August, with the snow left on the ground, marking out the site of the Church, with John the Patrician, the Pope, Bishops and Clergy assembled; and in another part, the Patrician John going to narrate to Pope Liberius the vision he had seen.

OLD CHURCH OF S. PAUL, outside the Walls. Fragments and Details of Mosaic Pictures.

— The conventional Head of S. Paul, A. D. 1243—1250. 2031

— The conventional Head of S. Peter, distinguished by the hair on the beard of peculiar cut, A. D. 1243—1250^c. 2032

— Another Head of S. Paul, A. D. 1243—1250(?). 2033

— Mosaic Picture of a Swan. 2034

— a Bird on a Tree. 2035

— Mosaic Picture of a Bird. 2036

— Mosaic Picture of a Bird. 2037

S. MARIA IN TRASTEVERE. The Apse, on the wall under the Tribune, by Cavallini, A. D. 1290. 1912

A Madonna in a medallion, with S. Paul holding a drawn sword, and S. Peter with his hand on the head of a small kneeling figure, Bertoldo de' Stefaneschi, by Cavallini.

Inscription under the medallion:—

VIRGO DEVM COMPLEXA SINV
SERVANDA PVDOREM
VIRGINEVM MATRIS FVNDANS
PER SECVLA NOMEN

RESPICE COMPVNCTOS ANIMOS
MISERATA TVORVM

— on two panels on the right-hand side. 1913

1. The Offerings of the Magi;
2. The Presentation in the Temple.

— on two panels on the left-hand side. 1914

1. The Blessed Virgin seated on a throne, receiving the Annunciation;
2. The Assumption of the Blessed Virgin.

FOURTEENTH CENTURY.

S. JOHN IN THE LATERAN. Pavement of the Church, called *Opus Alexandrinum*, work of the Cosmati family, c. A. D. 1306, with the arms of the Colonnas as the donors (a column crowned). 1711

Head of Christ, with angels worshipping, from the apse or tribune. 1749

Mosaic Tomb in the pavement of the Nave of the Church of S. Sabina. 1645

Representing Friar Museio da Ramora, eighth general of the order Dei Predicatori, who died in the year 1300, under the Pontificate of Boniface VIII.

FIFTEENTH CENTURY.

Gactani Chapel in the Church of S. Pudentiana—SS. Praxedes and Pudentiana collecting the blood of the Martyrs with sponges. 3062

SIXTEENTH CENTURY.

S. CESAREO—On the vault of the Apse, A. D. 1592.

It represents the Almighty seated on a throne, His right hand raised giving the benediction, His left is resting on a globe supported by an

^c An old French poet, very likely of the thirteenth century, represents S. Peter as having a black beard and twisted mustachios:

“Barbe et noire, grenons trechiez.”
(De Saint Pierre et du Jongleur, l. 132, in Fabliaux et contes, &c., t. iii. p. 280. Paris, MDCCCVIII, 8vo.)

- angel; another angel on His right hand is adoring. The whole are in theatrical attitudes. 1412
- S. MARIA MAGGIORE. Restoration of two of the panels originally of the fifth century.
- The Levites carrying the Ark of the Lord. 1413, 2059
- Abraham going up the hill to sacrifice his son Isaac. 2060
- SS. COSMAS AND DAMIAN, Figure of S. Felix, *as restored*. 797
- Ara Cœli, over side door, Heads of the Madonna and two Saints, A.D. 1564. 2266

SEVENTEENTH CENTURY.

- S. Paolo alle Tre Fontane, on the vault of a chapel in the Church of Scala Cœli—It represents the Virgin with four Saints, Clement VIII., and Cardinal Farnese. 3064

HISTORICAL PHOTOGRAPHS
ILLUSTRATIVE OF CHURCH AND ALTAR
DECORATIONS.

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- HOUSE OF AUGUSTUS, on the Palatine, Mythological subjects and wall decorations in the state apartments, eight subjects. 2240 to 2248
- On a vault in the Baths of Livia, on the Palatine. 2227
- Pyramidal Tomb of CAIUS CESTIUS; in the chamber for the sarcophagus, two Genii of Death, each carrying a crown. 2982, 2983
- Wall-painting in the Tomb of Hylas. 2653
- Tomb in the Villa Pamphili-Doria, a series of wall-paintings between the rows of Columbaria, representing a Villa of the time of Augustus, with garden scenes, mythological subjects, birds and animals from a menagerie. Fourteen subjects, *taken with the magnesian light.* 2695 to 2708
- House of Nero, taken from scarce engravings by De Romanis.

1879, 1880, 1887, 1888

(The originals are almost inaccessible, and much faded since his time.)

SECOND CENTURY.

- Thermae of Trajan on the Esquiline (excavated in 1873), the Rape of Europa and dancers. 3057, 3058, 3059
- Private House of Trajan on the Aventine, a mythological subject on the wall of a chamber always subterranean (excavated in 1872). 2981
- In the Private House of Hadrian, near the south end of the Thermae of Caracalla (now in the Vigna Guidi), mi called the Villa of Asinius Pollio.

1697, 1698, 1699

(These frescoes have now been

SECOND CENTURY.

- almost destroyed by the great flood, since these photographs were taken.)
- POMPEII. Several of the best frescoes, chiefly of mythological subjects, remaining on the walls in Pompeii, have been taken for comparison with Rome, and for illustrating the history of the Art of Drawing.
- Seventeen subjects.

2170, 2176, 2177, 2178, 2179, 2180,

2182, 2186, 2187, 2188, 2189, 2190

- Catacomb of the Jews on the Via Appia, in the Vigna Randanini. The curious paintings on the walls of a *cubiculum* (or burial vaulted chamber) in this catacomb are attributed to this period. There is a singular mixture of subjects, they are not distinctly Pagan, though they contain Pagan subjects, such as the Pegasus, nor is there anything distinctly Jewish nor Christian. They seem to be merely ornamental, and are very good drawing. *They have been taken with the magnesian light.*

561, 562, 773, 774, 775

An excellent drawing of this chamber has also been taken by Mr. Ewing, and is reproduced in No. 1161. No. 774 is a general view of the same from nature.

- CATACOMB OF PRÆTEXTATUS. A painting representing the cultivation of the vine is attributed to this period, but may be later. 615 and 1822

THIRD CENTURY.

- STADIUM ON THE PALATINE. Figures on the wall of the Exhedra.

2302, 2303

THIRD CENTURY.

In the Tomb of the Gordiani, A.D. 240. 923

Catacomb of S. Domitilla, the allegorical figures of the four seasons, with their usual emblems and attendant genii, are probably of this century.

618, 619, 1820

Considerable importance is attached by one party to a small painting in the Catacomb of S. Priscilla attributed to this century, said to represent the Madonna, with the star of Bethlehem over her head, addressed by a figure said to be a prophet, called by some the Prophet of Bethlehem, by others S. Joseph. The painting is in a very bad state, and the date cannot be relied on. If the original, taken with the magnesian light, No. 1467, is compared with the drawings of it usually published, it will be seen that little reliance can be placed on them.

The subject of the Seasons is also found in S. Calixtus (Nos. 1808, 1809), but appears to belong to a later period, more likely the fifth century than the third.

FOURTH CENTURY.

There are numerous frescoes of this period in the Catacombs, but they are always of Scriptural subjects; no figure of a saint or martyr, not Scriptural, is of an earlier period than the sixth century. Those in S. Calixtus, in the chapel of the Sacraments, were probably of this period, though now touched up and *restored*: An Agape (1804); Christ and the Woman of Samaria? (1801); Abraham and Isaac and a fessor (1806); Christ after His Resurrection, with fish and bread upon a tripod, and a female figure, probably the Church (1805).

The very curious paintings of the mysteries of the worship of Mithra (commonly called the Gnostic paintings), in part of the great Catacomb of the family of Prætextatus, are probably of this century, *or later*.

1281, 1791, 1792, 1793, 1794

FIFTH CENTURY.

The most favourite subject of the Catacomb pictures of this period is the history of Jonah, sometimes with the whale or sea-serpent, as in S. Calixtus. 1802

SIXTH CENTURY.

The Madonna in the corridor for the Sentinels, in the Wall of Aurelian.

The painting is believed to be of the time of Belisarius, A.D. 538. No. 1208

Several paintings in the catacombs of S. Priscilla, SS. Saturninus and Thrason, SS. Nereus and Achilleus, and Domitilla, are of the time of Pope John I., A.D. 523, as recorded in the Pontifical Registers published by Anastasius the librarian.

S. Priscilla.

612, 1468, 1469, 1470, 1471, 1472

S. Domitilla. 465, 466

SS. Nereus and Achilleus.

1609, 1612, 1613, 1614, 1615, 1616

SS. Saturninus and Thrason.

475, 476, 480, 1752

Catacomb of Generosa, Head of Christ. 1159

EIGHTH CENTURY.

Catacombs of SS. Saturninus and Thrason. These adjoin to those of S. Priscilla, and many of the paintings in the cubicula or burial-vaults, and in the corridors or passages, were restored by the Popes in the eighth and ninth centuries, after they had been much damaged by the Lombards during the siege of Rome. These restorations are recorded in the Pontifical Registers of Pope Hadrian I., A.D. 772—795. Nos. 1751, 1774, 1775, 1776, 1777, 1778, 1779

— SS. Peter and Marcellinus, Christ and two Apostles (No. 2119); Agape (No. 2117, 2118); Madonna and the Magi (No. 2116); A female Orante, with two other female figures addressing her. 2115

— SS. Nereus and Achilleus, an Orante, with a sheep. 1816

— S. Agnes. 627

— Naples, the figures of SS. Desiderius and Agutius are of this period

EIGHTH CENTURY.

(No. 2148). Several other frescoes in this catacomb are most probably also of this time.

2146, 2149, 2150, 2151

Oratory of S. Silvester, in the church of the Santi Quattro Coronati; the life of Constantine represented in a series of paintings on the walls of this chapel, in six panels.

2214 to 2219

Church of S. Cæcilia. The finding and deposition of the body of the Saint, represented in a painting said to be of this period.

1861

— S. Clement. The descent of Christ into Hades.

2647, 2648

Christ and Saints.

2649, 2651

— S. Clement in the crypt, a group of heads of nuns.

1415

— S. Urban in the crypt. The Madonna with Christ as a child; S. Urban and S. John, *c.* A.D. 817.

1371

— S. Prassede, in the chapel of S. Anne. The legend of that Saint (much faded).

1505

NINTH CENTURY.

Catacombs of S. Pontianus. The frescoes on this catacomb are in a better state of preservation than any of the others, but this belongs almost entirely to the Restoration of Pope Nicolas I. (A.D. 858 - 867); they include some of the most celebrated paintings in the Catacombs. A fine head of Christ (No. 607A), which has been frequently published from drawings, which are intended to be *improvements* of the originals, but lose their authenticity.

463, 607 B

The Baptism of Christ (No. 608), also frequently published from drawings (No. 608 B); and the Jewelled Cross (No. 609A), also reproduced from a drawing (No. 609 B). Figures of SS. Marcellinus, Pollion, and Petrus (No. 610A), reproduced (610 B).

Catacomb of S. Calixtus. The paintings

NINTH CENTURY.

in a part of this catacomb are also of this period, such as the figure of S. Cæcilia, of Christ, and of S. Urban (No. 1800); S. Cornelius, M. (No. 1813); S. Xystus, Pope, and S. Optatus (No. 1814).

Church of S. Clement in the crypt.

The Madonna in the Byzantine style, A.D. 858—867.

1267

ILLUMINATIONS and Initial Letters from the Manuscript of the Bible, given by Charles the Bald to the Monastery of S. Paul, f.m. Rome, A.D. 850. Twenty-eight subjects.

3090 to 3114

ELEVENTH CENTURY.

Church of S. Urban. Paintings for the pilgrims by Benizzo, A.D. 1001, on the side walls; those on the two ends have been *restored*, these are genuine; the Nativity, the Raising of Lazarus, and the Crucifixion.

1366, 1367, 1368, 1369

Church of S. Clement in the crypt.

The Crucifixion and the Resurrection, A.D. 1019—1055.

1269

— The Ascension of Christ in the presence of the Apostles, with figures of S. Vitus, Abp. of Verona, and of Pope Leo IX., A.D. 1019—1055.

1268

Church of S. Clement, originally in the nave, now made the crypt, by raising the floor. A fine series of paintings by Beno de Rapiza, *c.* A.D. 1080, representing the legends of S. Alexius and S. Clement, *taken with the mag-nesian light.* 1264, 1265, 1266, 2650

— Workmen dragging a column. 2650

— The Funeral of S. Cyril, and the funeral procession.

1461

— Head of Christ, and under it figures of Beno de Rapiza, his wife, and son.

1420

N.B. These remarkable paintings, now taken from the originals by photography, should be compared with the fine set made from drawings sold in the sacristy.

TWELFTH CENTURY.

- Church of S. Prassede, in the crypt, over the altar, the Blessed Virgin, with SS. Prassede and Pudentiana, *c.* A.D. 1200, *taken with the magnesian light.* 1370
 — *the same, from a drawing.* 473
 — S. Maria in Cosmedin, Saints. 1874

THIRTEENTH CENTURY.

- Church of S. John Lateran. Head of Christ (now in the cloisters). 1731
 — S. Lorenzo, outside the walls. A series of fresco pictures of the legend of that saint, A.D. 1216, *restored*, but the old drawing preserved. Seven subjects. 1120 to 1126

FOURTEENTH CENTURY.

- Church of S. Paul, outside the walls. A series of fresco paintings of Scriptural subjects of this period, from the old church, have been preserved in the passage leading to the cloisters. Seven subjects. 2024 to 2030
 Crypt of S. Peter's in the Vatican. A Madonna, with Christ as a youth, and two attendant angels. 2984

FIFTEENTH CENTURY.

- Church of S. John Lateran. A fresco painting of the Madonna is preserved in the cloister. 1730
 — S. Maria del Popolo. A Madonna, now in the sacristy. 2279

FIFTEENTH CENTURY.

- Church of S. Clement. Legend of S. Catherine by Masaccio, *c.* A.D. 1440, in her chapel near the door of this church. 1425
 Crypt of S. Peter's in the Vatican. View of the interior of the old church of S. Peter. 2988
 Castle of S. Angelo, in an external loggia. Two views of the Mausoleum of Hadrian, as then proposed to be restored; and of the Cupola or Dome of S. Peter's Church, as then proposed. 3006, 3007

SIXTEENTH CENTURY.

- Church of Ara Coeli. Two frescoes by Pinturicchio, of Christ and S. Bernard (No. 2271), and the Death of S. Bernard. 2270
 Castle of S. Angelo. A series of fine Fresco Paintings on the walls of the Great Hall of the Popes over the Mausoleum of Hadrian, the work of the pupils of Raphael, as under:—
 — Scenes in the life of Alexander the Great and King Pyrrhus, by Siciolante, A.D. 1504. 3008, 3009, 3010, 3011, 3012
 — Historical and Mythological subjects, by Pierino del Vago. 3013, 3014, 3023, 3024, 3025
 — By Giulio Romano, A.D. 1540. Eight subjects. 3015 to 3022

ERRATA ET CORRIGENDA.

CHURCH AND ALTAR DECORATIONS, AND MOSAIC PICTURES.

Errata.

Corrigenda.

<p><i>p.</i> vi. <i>line</i> 14. in July.</p>	<p>in August.</p>
<p><i>p.</i> x. <i>col.</i> 1, <i>line</i> 26. S. PRAXEDE.</p>	<p>S. PRAXEDES.</p>
<p><i>Ibid.</i>, <i>col.</i> 2, <i>line</i> 8. in sixteenth century.</p>	<p>in seventeenth (1612).</p>
<p><i>p.</i> xi. <i>col.</i> 1, <i>line</i> 38. mosaic picture by R. Peruzzi.</p>	<p><i>This has been restored.</i></p>
<p><i>Ibid.</i>, <i>line</i> 43. Zacchio.</p>	<p>Zucca.</p>
<p><i>p.</i> xii. <i>col.</i> 2, <i>line</i> 14. S. PRAXEDE.</p>	<p>S. PRAXEDES.</p>
<p><i>p.</i> xiii. <i>col.</i> 1, <i>line</i> 37. S. Maria Egisiaca.</p>	<p>S. Maria Egisiaca.</p>
<p><i>Ibid.</i>, <i>line</i> 43. Pudicitia, Patriciana?</p>	<p>Pudicitia Patricia.</p>
<p><i>Ibid.</i>, <i>col.</i> 2, <i>l.</i> 35. S. Angelo in Peschiera.</p>	<p>S. Angelo in Pescheria.</p>
<p><i>Ibid.</i>, <i>line</i> 37. a' Pantalli.</p>	<p>a' Pantani.</p>
<p><i>p.</i> xv. <i>col.</i> 1, <i>line</i> 32. in Peschiera.</p>	<p>in Pescheria.</p>
<p><i>Ibid.</i>, <i>line</i> 35. Gallia Placidia.</p>	<p>Galla Placidia.</p>
<p><i>p.</i> 1, <i>line</i> 5. vermiculatum, reticulatum, albarium, et sectile.</p>	<p>vermiculatum et sectile.</p>
<p><i>p.</i> 3, <i>line</i> 4. Basilica Liciana.</p>	<p>Basilica Siciniana.</p>
<p><i>Ibid.</i>, <i>note</i> f. Probably.</p>	<p>Possibly.</p>
<p><i>Ibid.</i>, <i>line</i> 7. Via di.</p>	<p>Via delle.</p>
<p><i>Ibid.</i>, <i>note</i> g: <i>p.</i> 57.</p>	<p><i>p.</i> 56.</p>
<p><i>Ibid.</i>, <i>note</i> h. Christina.</p>	<p>Cristiana.</p>
<p><i>p.</i> 4, <i>note</i> k. <i>tav.</i> xlv.</p>	<p><i>tav.</i> xli.</p>
<p><i>p.</i> 5, <i>line</i> 24. where it still remains. Agrippa, in his <i>thermæ</i>.</p>	<p>where it can still be seen. Agrippa, in the <i>thermæ</i>.</p>
<p><i>Ibid.</i>, <i>line</i> 30. Pantheon of Agrippa, which was a hall.</p>	<p>Pantheon, which was only a hall.</p>
<p><i>Ibid.</i>, <i>note</i> m. velu.</p>	<p>velut.</p>
<p><i>p.</i> 6, <i>note</i> p. amées.</p>	<p>années.</p>
<p><i>Ibid.</i> On y a représenté.</p>	<p>On y a représenté.</p>
<p><i>p.</i> 7, <i>line</i> 1. are preserved.</p>	<p>can be seen.</p>
<p><i>Ibid.</i>, <i>line</i> 6. found.</p>	<p>brought to light.</p>
<p><i>Ibid.</i>, <i>line</i> 7. Cavaliere.</p>	<p>late Cavaliere.</p>
<p><i>Ibid.</i>, <i>line</i> 17. <i>Observatore</i>.</p>	<p><i>Osservatore</i>.</p>
<p><i>Ibid.</i>, <i>line</i> 26. de S.</p>	<p>di S.</p>
<p><i>p.</i> 8, <i>line</i> 8. it.</p>	<p>them.</p>
<p><i>Ibid.</i>, <i>line</i> 12. La Trinita de Pelegrini.</p>	<p>Trinità de' Pellegrini.</p>
<p><i>Ibid.</i>, <i>line</i> 14. who carries.</p>	<p>carrying.</p>
<p><i>Ibid.</i>, <i>line</i> 26. examples.</p>	<p>pavements.</p>
<p><i>Ibid.</i>, <i>line</i> 31. another.</p>	<p>one.</p>
<p><i>Ibid.</i>, <i>line</i> 33. No break.</p>	
<p><i>Ibid.</i>, <i>line</i> 35. Abbundanza. There are.</p>	<p>Abondanza, and.</p>
<p><i>Ibid.</i>, <i>line</i> 37. There is a very fine one.</p>	<p>A very fine one of this kind is seen.</p>

<i>Errata.</i>	<i>Corrigenda.</i>
<i>p.</i> 8, <i>line</i> 38. which.	and.
<i>Ibid.</i> , <i>line</i> 40. There was one.	One.
<i>Ibid.</i> , <i>line</i> 41. omit which.	
<i>p.</i> 10, <i>line</i> 6. (A.D. 1060).	(A.D. 1066).
<i>Ibid.</i> , <i>line</i> 20. No break.	
<i>Ibid.</i> , <i>line</i> 27. still remain there.	are still there.
<i>p.</i> 12, <i>line</i> 15. painted; the present painting is modern.	decorated with modern frescoes.
<i>p.</i> 14, <i>line</i> 21. this inscription.	it.
<i>p.</i> 20. FUORI LE MURI.	FUORI LE MURA.
<i>p.</i> 21, <i>line</i> 4. muri without.	mura, or outside.
<i>p.</i> 22, <i>line</i> 7. FUORI LE MURI.	FUORI LE MURA.
<i>p.</i> 24, <i>line</i> 14. omit mosaic pictures.	
<i>p.</i> 25, <i>line</i> 31. Umbones.	Ambones.
<i>p.</i> 26, <i>line</i> 14. Praxede.	Praxedes.
<i>p.</i> 27, <i>line</i> 20. Ditto.	Ditto.
<i>p.</i> 29, <i>line</i> 7. tribune, representing.	tribune; the subject is.
<i>p.</i> 30, <i>line</i> 35. Praxede.	Praxedes.
<i>Ibid.</i> , <i>line</i> 43. Ditto.	Ditto.
<i>p.</i> 31, <i>line</i> 1. another arch.	another one.
<i>Ibid.</i> , <i>line</i> 6. omit these.	
<i>Ibid.</i> , <i>line</i> 7. omit These are.	
<i>Ibid.</i> , <i>line</i> 18. Praxede.	Praxedes.
<i>Ibid.</i> , <i>line</i> 30. are.	is.
<i>p.</i> 33, <i>line</i> 1. omit a series.	
<i>Ibid.</i> , <i>line</i> 16. Praxede.	Praxedes.
<i>Ibid.</i> , <i>line</i> 25. complete.	in full.
<i>p.</i> 36, <i>note</i> o. decorum.	decorem.
<i>p.</i> 37, <i>line</i> 5. S. Felicissimus.	S. Felicianus.
<i>Ibid.</i> , <i>note</i> r. dipingi.	depingi.
<i>p.</i> 43, <i>line</i> 7. umbones.	ambones.
<i>Ibid.</i> , <i>line</i> 18. Tribune, or Apse, S. Clement's, c. 1250.	A.D. 1299. N.B. This mosaic picture was made by Cardinal Tomasio, nephew of Pope Boniface VIII., in the year 1299. In a restoration made under Urban VIII., A.D. 1644, the figure of S. Dominic was inserted in it.
<i>p.</i> 45, <i>line</i> 6. in 1307.	in 1308.
<i>p.</i> 46, <i>line</i> 22. of Albi.	of Albano.
<i>Ibid.</i> , <i>line</i> 31. Lucca.	Luca.
<i>p.</i> 47, <i>line</i> 20. 1298.	1289.
<i>p.</i> 48, <i>line</i> 8. CAPTIVARUM.	CAPTIVORUM.
<i>p.</i> 49, <i>line</i> 25. S. CROCE IN JERUSALEMME.	S. CROCE IN GERUSALEMME. N.B. This mosaic was of A.D. 426. but has been frequently restored.
<i>Ibid.</i> , <i>line</i> 35. Zacchio.	Zucca.
<i>Ibid.</i> , <i>line</i> 36. de Vecchio.	del Vecchio.
<i>p.</i> 51, <i>line</i> 31. omit with.	
<i>Ibid.</i> , <i>line</i> 32. preserved.	still remains.

Errata.

- p.* 52, *line* 9. S. CESAREO.
Ibid., *line* 14. umbones.
Ibid., *line* 19. preserved.
p. 54, *line* 1. Gerardini.
Ibid., *line* 5. Ditto.
Ibid., *line* 6. Cosmedi.
Ibid., *line* 16. roroni.
p. 59, *line* 9. umbones.
Ibid., *line* 12. Ditto.
Ibid., *note* f, *lines* 1, 7. umbo.
Ibid., *note* g, *lines* 14, 19. umbones.
p. 60, *line* 13. 1297.
Ibid., *line* 14. Tomassio Cajetani.
Ibid., *line* 18. 1125.
Ibid., *line* 22. Giovinali.
Ibid., *note* g, *lines* 3, 9. umbones.
p. 62, *line* 1. S. PRAXEDE.
Ibid., *line* 27. Cancellari.
p. 64, *line* 14. CORRVSCANS.
p. 66, *line* 10. *nerobianco*.
p. 70, *note* o. Edit.
p. 78, *line* 34. EGISIACA.
p. 79, *line* 7. della Verità.
Ibid., *line* 13. E DAMIAN.
Ibid., *line* 39. Patriciana.
- p.* 80, *line* 3. Mater Magnæ Ideæ.
- Ibid.*, *line* 36. S. BARTHOLOMEO.
p. 83, *line* 18. DEGL' ANGELI.
p. 84, *line* 1. S. SALVATOR.
Ibid., *line* 23. A' PANTATTI.
p. 85, *line* 23. della Verità.
p. 91, *line* 33. LAVSENE^SENSIS.
p. 92, *line* 14. FRATER ODDO.
Ibid., *line* 15. Gozzoli.
Ibid., *line* 18. Vasaletto or Basaletto.
p. 94, *line* 1. of Jupiter Capitolinus.
Ibid., *line* 21. S. Barossa.
p. 95, *line* 5. [or Mino of Florence?].
p. 96, *line* 13. del Olmo.
Ibid., *line* 36. Asernius.
Ibid., *note* l. Pictor.
p. 98, *line* 15. Cività.
p. 100, *line* 21. LAVDI.
Ibid., *line* 42. Lungarra.
p. 102, *line* 5. Cività Castellani.

Corrigenda.

- Some of these mosaics are by Zucca.
 ambones.
 remaining.
 Gavardini.
 Ditto.
 Casnedi.
rosoni.
 ambones.
 Ditto.
 ambo.
 ambones.
 1299.
 Tomassio Caetani.
 1108.
 Giovenale.
 ambones.
 S. PRAXEDES.
 Cancellieri.
 CORVSCANS.
 marble *aquitano*.
 Edict.
 EGIZIACA.
 della Verità.
 AND DAMIAN.
 Patricia.
- N.B. That temple was dedicated to Ceres, Proserpina, and Bacchus.
 Mater Magna Idea.
- N.B. Mater Matuta was Juno and not Cybele, called Magna Idea.
- S. BARTOLOMEO.
 DEGLI ANGELI.
 S. SALVATORE.
 A' PANTANI.
 della Verità.
 LAVSENE^SENSIS.
add A.D. 1298.
 Gonsolo.
 Vasaletto or Bassalesto.
 or Quirinus?
 S. Bonosa.
 [or Mino da Fiesole.]
 dell' Olmo.
 Ascanius.
 Pictoris.
 Civita.
 LANDI, A.D. 1235.
 Longara.
 Civita Castellana.

<i>Errata.</i>	<i>Corrigenda.</i>
<i>p.</i> 102, <i>line</i> 16. 1260.	1235.
<i>p.</i> 103, <i>line</i> 28. (<i>colonetti</i>).	(<i>colonnette</i>).
<i>p.</i> 123, <i>line</i> 36. muri.	mura.
<i>p.</i> 143, <i>line</i> 30. <i>luminaria</i> .	<i>luminaria</i> .
<i>p.</i> 159, <i>line</i> 16. Via Nationale.	Via Nazionale.
<i>p.</i> 166, <i>col.</i> 2, <i>line</i> 2. LAVRENTII.	LAVRENTI.
<i>p.</i> 176, <i>col.</i> 2, <i>line</i> 17. Pinturiccio.	Pinturicchio.
<i>Ibid.</i> , <i>line</i> 26. Siciolante.	Sicciolante.
<i>Ibid.</i> , <i>line</i> 30. Pierino del Vago.	Pierin del Vaga.

MOSAICS.

PLATE I.

FIRST CENTURY OR EARLIER.

PLINY'S DOVES. FROM THE ORIGINAL.

MOSAICS.

DESCRIPTION OF PLATE I.

FIRST CENTURY OR EARLIER.

PLINY'S DOVES. FROM THE ORIGINAL.

THIS very celebrated mosaic picture has been copied so often and in so many ways, and is so generally known, that no description of it is necessary. The work agrees so exactly with Pliny's description of it, that there can be no doubt of its being the same; and as this identical mosaic, now in the Capitoline Museum, was found in the villa of Hadrian at Tivoli, and as the work is very superior to Roman work of that period, there is no doubt that it is the one brought by him from Greece, and described by Pliny. We therefore cannot do better than repeat his words :—

“A picture being drawn and overlaid with stones. The most celebrated artist of this kind was Sosus (who is said to have been employed at the court of Attalus, king of Pergamus, about two hundred years before the Christian era), who paved a hall at Pergamus which they called *asaroton æcon*; he (Sosus) had made there in the pavement of small pieces of various coloured tiles, pictures of the relics of a feast, and all matters which are generally swept away, as if they had been left there. . . . There is a marvellous dove drinking out of a vase, and the reflection of the shadow of its head in the water, while others basking in the sun are on the rim of the vase ^a.”

^a Plinii Nat. Hist., xxxvi. 60. For the Photograph on a larger scale, see Historical Photographs, No. 1695.

MOSAICS. P. C. 100?



DOVES, FROM THE ORIGINAL.

MOSAICS.

PLATE II.

SECOND CENTURY.

MOSAIC PAVEMENT, A.D. 120.

MOSAICS.

DESCRIPTION OF PLATE II.

SECOND CENTURY.

MOSAIC PAVEMENT, A.D. 120,

IN THE HOUSE OR PALACE OF THE EMPEROR HADRIAN,
CALLED IN THE REGIONARY CATALOGUE PRIVATA HADRIANA.

Found in 1869.

THIS was evidently so called because it was the private residence of the Emperor's family, and he had an imperial or official residence, or state apartments, on the Palatine Hill also, just as Queen Victoria has her state apartments in St. James's Palace, and her private residence at Buckingham Palace: her country seats at Windsor, Balmoral, and in the Isle of Wight, correspond to the palaces or villas of Hadrian at Cento Celle, at Tivoli, and at Pozzuoli. This house is commonly called the Villa of Asinius Pollio, but there is no real authority for that name, it was only a conjecture of Pellegrini, a well-known antiquary, but not infallible. The official residence (or perhaps rather the public offices of the time of Hadrian) was on the north-east corner of the Palatine, just above the Palace of Caligula in the valley below.

This mosaic pavement, in black and white ^b, is of the usual character of the second century, with figures, and vases, and flowers, and birds, as at Ostia, and in many other places of the same period.

^b See also the Photograph of it, No. 378.

MOSAIC PAVEMENT, A.D. 120.



MOSAICS.

PLATE III.

THIRD CENTURY.

MOSAIC PAVEMENT.

MOSAICS.

DESCRIPTION OF PLATE III.

THIRD CENTURY.

MOSAIC PAVEMENT.

MERCURY AND THE FOUR SEASONS.

From Ostia.

THE excavations there, carried on by Visconti for Pope Pius IX., brought to light several fine pavements of this description; one of them has been moved, and laid down in the pavement of the Church of S. M. della Scala Cœli, at the Tre Fontane; but many of them remain in their original places, and one is a plan of the town of Ostia, with the walls and gates represented in a singular sort of perspective, but one that gives a good idea of what is intended to be shewn.

It will be observed that there is a slight difference in the character of the work between the second and the third century.

MOSAIC PAVEMENT, CENTURY III.



MOSAICS.

PLATE IV.

FOURTH CENTURY.

MOSAIC, OR INCISED SLAB.

MOSAICS.

DESCRIPTION OF PLATE IV.

FOURTH CENTURY.

MOSAIC, OR INCISED SLAB.

A TIGER ON THE BACK OF A CALF.

CHURCH OF S. ANTONIO ABATE^d.

THIS is not, properly speaking, a *mosaic* picture, it is what is called *opus sectile*, or incised marble, with stripes of black marble or mastic inserted in the lines. This picture was built up in its present place when this church was rebuilt in the seventeenth century; it was brought from the Church of S. Andrea kata Barbara, which was being pulled down at the time that S. Antonio Abate was building. That church had been the hall or basilica of a palace, and was called Basilica Liciana. De Rossi traced it to the house of Junius Bassus, who was consul A.D. 317, in the time of Constantine; and the pair of pictures here preserved are part of a great series that was erected by that wealthy patrician, to commemorate the triumphal entry of Constantine into Rome, of which other remains are known to exist. He was buried in S. Peter's, and his sarcophagus is one of the finest Christian sarcophagi that we have remaining.

^d See pp. 3, 72, and Photograph, No. 1460.

MOSAICS? OR INCISED SLAB C.A.D. 320.



MOSAICS.

PLATE V.

FOURTH CENTURY.

FROM THE VAULTS OF THE AISLE OF S. CONSTANTIA.

MOSAICS.

DESCRIPTION OF PLATE V.

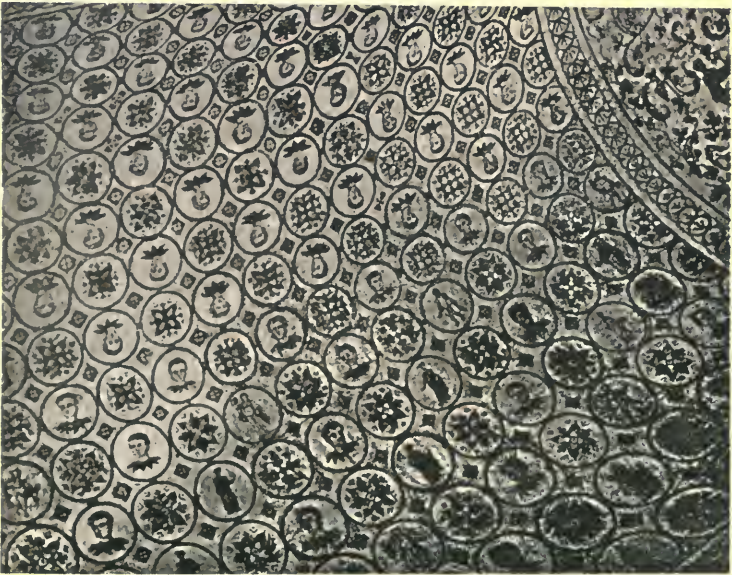
FOURTH CENTURY.

FROM THE VAULTS OF THE AISLE OF S. CONSTANTIA.

THIS fine circular building was not made into a church until a comparatively late period ; it was originally the MAUSOLEUM OF CONSTANTIA^e, the daughter of Constantine ; she died A.D. 354. That it was built by the family of Constantine there is no doubt, and the fine mosaic pictures on the vaults are of that period. It was formerly supposed to have been a temple of Bacchus, because the chief subject is the cultivation of the vine, but that is probably only in allusion to the Scriptural text, "I am the vine." Some suppose that the work was executed by Pagan workmen, under the direction of S. Helena, before the time of "the peace of the Church ;" but this is not probable. In these two compartments, the vault is covered with a sort of elegant diaper-pattern, with small figures dancing, and birds well drawn. On the other vault there is a number of small heads, as of children, with considerable resemblance to each other, but not all the same ; these are alternate with bunches of flowers. The object appears to have been merely ornament, without attaching any particular meaning to these details.

^e See pp. 11, 88. This building is over part of the Catacomb of S. Agnes.

MOSAICS — CENTURY IV — S. CONSTANCIA.



IN THE VAULTS OF THE AISLE

MOSAICS.

PLATE VI.

FOURTH CENTURY.

S. CONSTANTIA.

MOSAICS.

DESCRIPTION OF PLATE VI.

FOURTH CENTURY.

S. CONSTANTIA^f.

IN the upper picture we have the cultivation of the vine, and the manufacture of wine from the grapes. Oxen are ploughing the ground in one place, and by the side of them men are treading out the juice from the grapes; a vine spreads over all the vault, with heads and small figures, or genii, in the branches. In the centre is the bust of a female, supposed to be Constantia; the costume is of the fourth century, and it seems to be an elderly person. As Constantia lived until after the middle of the fourth century, and this building was erected in her honour, and contained her sarcophagus, it is not likely to be earlier than that period, though it has been customary to assign an earlier date to it. A.D. 350 would probably be the most correct date to give to these beautiful and interesting mosaic pictures.

The lower part of the Plate represents another part of the vault, with flowers, and vases, and birds of different kinds, all drawn with much spirit and life. This series of mosaic pictures is the finest of the period that we have anywhere.

^f See p. 11, and Photographs, Nos. 1601 to 1606.

MOSAICS — CENTURY IV — S. CONSTANCIA.



ON THE VAULTS OF THE AISLE.

MOSAICS.

PLATE VII.

FIFTH CENTURY.

S. MARIA MAGGIORE, A.D. 432—440.

MOSAICS.

DESCRIPTION OF PLATE VII.

FIFTH CENTURY.

S. MARIA MAGGIORE, A.D. 432—440.

TWO OF THE PANELS OVER THE ARCHES OF THE NAVE.

THERE are altogether thirty of this remarkable series of pictures of the fifth century, illustrating the Scriptural history of the Old Testament, according to the ideas of that period. They are placed between the clerestory windows, and are consequently in a very bad light for photography, so that the only way of obtaining them was at night, with the magnesian light, and with a machine that brought the operator too close for effect; they were intended to have been seen from a distance, and look much better from the ground than they do when taken close; but for the history of art, and illustration of the actual drawing of that period, they are invaluable. A mosaic picture shews at once any patchwork that may be in it, caused by repairs; the difference of the workmanship can always be seen. The subjects of these two pictures are:—

1. Jacob and Laban (Genesis xxix. 25).
Laban—Rachel—Jacob—Leah.
2. Jacob returns to Laban and demands Rachel.
The Nuptials of Jacob and Rachel.
Laban—Rachel—Jacob—Bilhah.
(Genesis xxix. 28, 29.)

For a more full account of these pictures see pp. 14—26 of this chapter, and for Photographs of the whole set, see Photographs, Nos. 2038 to 2058.

MOSAICS — CENTURY V — S. MARIA MAGGIORE .



PANELS OVER THE ARCHES OF THE NAVE

MOSAICS.

PLATE VIII.

FIFTH CENTURY.

S. MARIA MAGGIORE.

MOSAICS.

DESCRIPTION OF PLATE VIII.

FIFTH CENTURY.

S. MARIA MAGGIORE.

Two pictures of this very curious series. The subjects are :—

1. The rebellion of Korah, Dathan, and Abiram. (Numbers xvi. 19—42.)

In the lower part Moses and Aaron (with the high-priest Hur?) defended by the hand of God, and a cloud, from the stones thrown at them by the populace.

2. Separations of the flocks of Laban and Jacob. Jacob takes his wives Rachel and Leah. (Genesis xxxi. 17.)



PANELS OVER THE ARCHES OF THE NAVE.

MOSAICS.

PLATE IX.

SEVENTH CENTURY.

CHURCH OF S. AGNES.

MOSAICS.

DESCRIPTION OF PLATE IX.

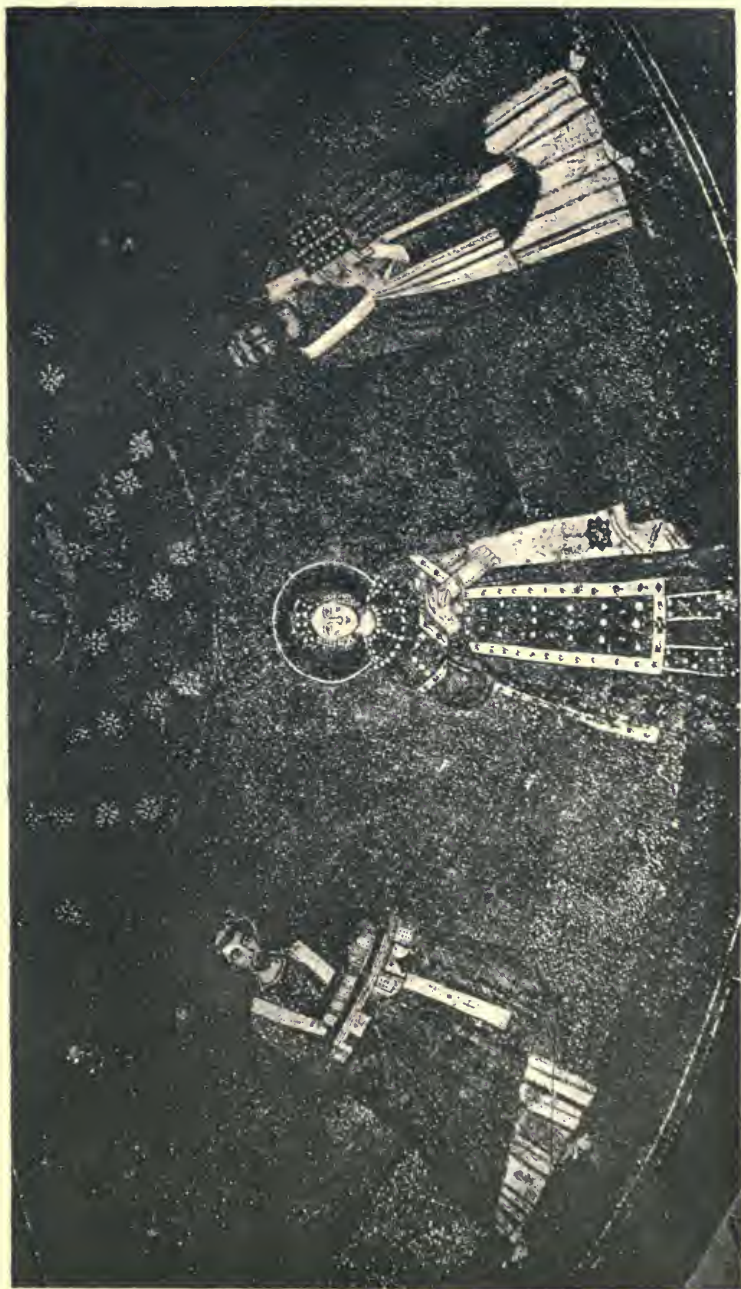
SEVENTH CENTURY.

CHURCH OF S. AGNES.

S. AGNES [§], with Pope Honorius on her right, and Symmachus on her left, the latter holding a model of the church in his hand as the founder; he rebuilt it, A.D. 638. S. Agnes herself has the *nimbus*, but neither of the popes has one. She stands erect, and is richly attired in the Greek costume of the period, with a great deal of bead ornament; she has her hands clasped, as in prayer, and a cloak, and a pall also hangs down in front from her shoulders. The popes are in the costume of bishops, in surplices, and with the stole very distinct, and a tassel to it, visible in the case of Honorius, and with small crosses worked upon them in both instances; he has the maniple on his arm also, and holds a book ornamented with pearls and beads. In the background the sky is full of stars.

[§] See p. 22, and Photograph, No. 1593.

MOSAIC PICTURES - CENTURY VII - A. D. 626 - CHURCH OF S. AGNES.



MOSAIC PICTURES - CENTURY VII - A. D. 626 - CHURCH OF S. AGNES. (WITH MODEL OF CHURCH) AND HONORIUS.

MOSAICS.

PLATE X.

SEVENTH CENTURY.

S. STEPHEN.

MOSAICS.

DESCRIPTION OF PLATE X.

SEVENTH CENTURY.

S. STEPHEN ^h, OR S. STEFANO ROTONDO.

A JEWELLED CROSS (the cross of glory), over which is the head of the Almighty in the cloud above, with the dove descending towards the cross, and a flood of light flowing from it. In the clouds also are angels worshipping, and below, on either side of the cross, is a saint with the *nimbus*. The altar of SS. Primus and Felicianus, where these mosaic pictures are placed, was erected by Pope Theodorus, A.D. 642—649, when he translated their relics to this spot. The chapel is in the outer aisle of the round church called S. Stefano rotondo, and forms the chancel of it; the rest of the outer aisle has been destroyed, but this chapel preserved. One of the saints is a young warrior, probably S. Stephen.

^h See p. 22.

MOSAICS.

PLATE XI.

EIGHTH CENTURY.

CHURCH OF S. PUDENTIANA.—CHRIST, THE APOSTLES, &c.

MOSAICS.

DESCRIPTION OF PLATE XI.

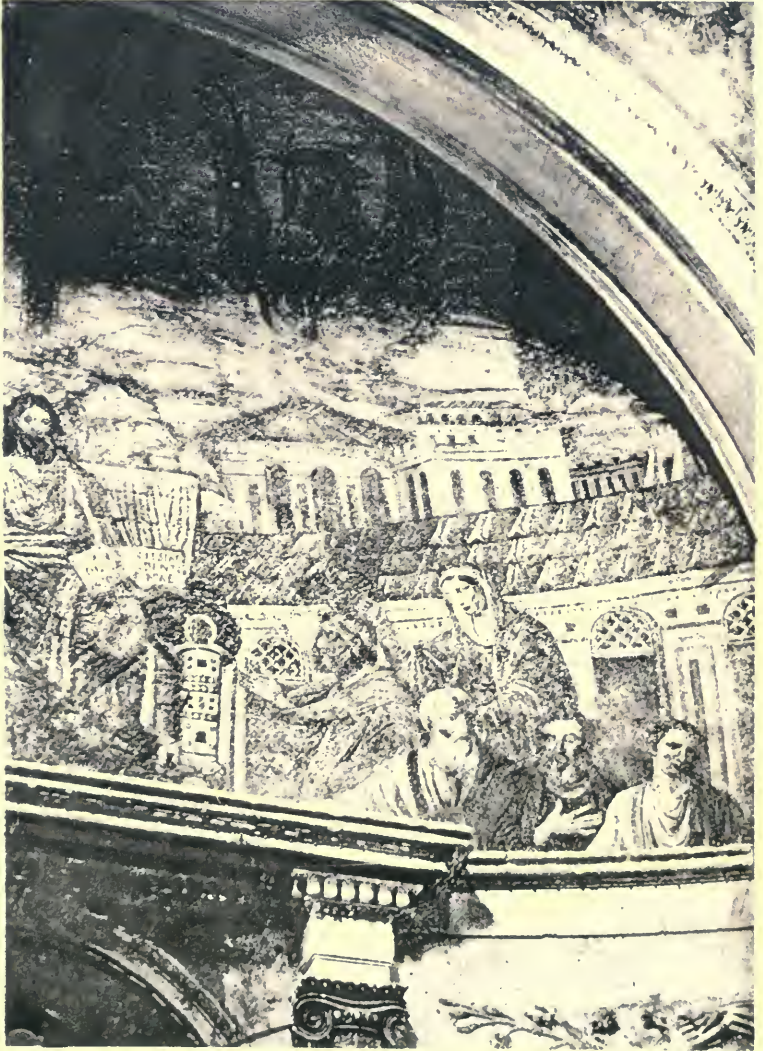
EIGHTH CENTURY.

CHURCH OF S. PUDENTIANA¹.—CHRIST, THE APOSTLES, &c.

THIS is usually called the finest mosaic picture in Rome, and the effect of it is certainly very good, but the exact date of it is a matter much disputed. There was a mosaic picture in this church in the fourth century, as is recorded; but the church has been twice rebuilt since that time, once in the eighth century, and again about 1600 by the Gaetani family, whose family chapel remains unaltered on the side of it, and contains some good mosaic pictures; clever mosaicists were at work there at that time, and they appear to have made the present picture chiefly of the old materials, but with alterations of their own, called *restorations*. The wall to which this picture is attached was rebuilt either then, or in the eighth century, at the time of the previous rebuilding. The original wall at that end of the church is of the time of the Apostles, and one of the side altars at the end of the aisle is still attached to this outer wall. This is the altar that was rebuilt by Cardinal Wiseman about 1860, and which *is said* to contain the original wooden altar-slab used by S. Peter in this church; but the high altar to which this picture belongs is against the more modern wall, twenty feet further in, with a chamber between that and the outer wall. Ugonius, who was living in 1600, and watched the rebuilding at that time, says that he saw the mosaic picture on the ground in fragments, and picked out the monogram of Pope Hadrian, probably the first, A.D. 780.

¹ See pp. 24, 83, 87, and for details of this remarkable mosaic picture see Photographs, Nos. 1416 to 1419, by which it will be seen that it was made up in the sixteenth century of older materials of different periods.

MOSAIC PICTURES — CENTURY VIII?—CHURCH OF S. PUDENTIANA.



MOSAICS.

PLATE XII.

NINTH CENTURY.

CHURCH OF S. PRASSEDE, OR PRAXEDES.

MOSAICS.

DESCRIPTION OF PLATE XII.

NINTH CENTURY.

CHURCH OF S. PRASSEDE^k, OR PRAXEDES.

THE martyrs with their crowns in their hands.

This church is more richly decorated with mosaics than any other in Rome, all of the same period. It was built on a new site in the time of Pope Paschal, A.D. 817—824, whose monogram remains on the top of the arch of triumph over the altar. In addition to the picture in the apse, which is the usual place for one, two arches in front of it, one on either side of the transept, have the walls also covered with mosaic pictures of the ninth century in one subject, and make one great whole. The subject is the Court of Heaven represented over the arches, with the saints and martyrs on either side. On the tribune, or vault of the apse, are the figures of Christ and His Apostles Peter and Paul, and the saints Praxedes, Pudentiana, and Zeno; and Pope Paschal, with the model of the church in his hand as the founder; under the feet are the usual sheep. An inscription in mosaic letters also records that this picture is the work of Pope Paschal. The central picture is copied from that of SS. Cosmas and Damian, which is three centuries earlier. This serves to shew that in the ninth century, although they had clever workmen, they had no artists with invention.

^k See pp. 30, 62, and for general series of mosaic pictures, see Photographs and details of this remarkable series of mosaic pictures, see Photographs, Nos. 1477 to 1482.



THE MARTYRS WITH THEIR CROWNS

MOSAICS.

PLATE XIII.

TWELFTH CENTURY.

S. MARIA IN TRASTEVERE.

MOSAICS.

DESCRIPTION OF PLATE XIII.

TWELFTH CENTURY.

S. MARIA IN TRASTEVERE¹.

CHRIST AND HIS SPOUSE, THE CHRISTIAN CHURCH, SEATED ON THE SAME THRONE.

THIS church was rebuilt in 1130-43, and the mosaics are of that period. In this picture CHRIST is the central figure; He is seated on a throne, which has hangings behind it, and the two ends are ornamented with jewels. The female figure on His right hand is commonly considered as the Blessed Virgin (or Madonna), but it seems reasonable to suppose that the artist intended to represent the figures described by the author whom he quotes. The words in the book in the hand of our Lord are the following:—

VENI ELECTA MEA ET PONAM INTE THRONVM MEVM.

(The words INTE[R] THRONVM MEVM are not in the Vulgate version of the Bible.)

This line appears to be half quotation, half a paraphrase of ver. 8, chap. iv. of the Song of Solomon:—

“Veni de Libano sponsa mea, veni de Libano, veni: coronaberis de capite Amana, de vertice Sanir et Hermon, de cubilibus leonum, de montibus par-dorum.”

“Come with me from Lebanon my spouse, with me from Lebanon: look from the top of Amana, from the top of Shenir and Hermon, from the lions’ dens, from the mountains of the leopards.”

Or perhaps of chap. v. ver. 1:—

“Veniat dilectus meus in hortum suum,” &c.

“I am come into my garden, my sister, my spouse,” &c.

Or chap. vii. ver. 11:—

“Veni dilecte mi, egrediamur in agrum, commoremur in villis.”

“Come, my beloved, let us go forth into the field, let us lodge in the villages.”

His right hand is placed on her right shoulder, His arm passing behind her back. Over His head is the hand of the Almighty. She holds in her left hand an inscription:—

LAEVA EJVS SVB CAPITE MEO ET DEXTERA ILLIVS AMPLEXABITVR ME.

“His left hand is under my head, and His right hand doth embrace me.” (chap. ii. ver. 6.)

This second inscription is a distinct text from the *Canticum Canticorum*, or “Song of Songs,” called in the English Bible the “Song of Solomon.”

Three saints stand on her right hand, and four on the left hand of Christ; next to Him is S. Peter, with his name under his feet. Under the whole group are the usual sheep, and the centre one has the cruciform nimbus; He stands on a hillock or Calvary, from which flow the four rivers of Paradise; but these are not seen in the picture, they come below it.

¹ See p. 39, and Photograph, No. 1915.

MOSAIC PICTURES — CENTURY XII — S. M. IN TRANSTEVERE.



MARY AND THE INFANTS: VIRGIN ON THE SAME THRONE.

MOSAICS.

PLATE XIV.

THIRTEENTH CENTURY.

CHURCH OF S. CHRYSOGONUS.

MOSAICS.

DESCRIPTION OF PLATE XIV.

THIRTEENTH CENTURY.

CHURCH OF S. CHRYSOGONUS.

THE MADONNA, S. CHRYSOGONUS AND S. JACOBUS.

S. MARY is here seated on a rich throne, with Christ as an infant only, in her arms. She is supported by S. Chrysogonus on her right hand, and S. James on her left. The style of the workmanship and the art is that of the Cosmati, with their ribbons of mosaic twisted round columns. The church is in the Trastevere, and comparatively little known, though it is a fine example of the Basilican type; but it has been much *restored*, and there is some doubt whether the mosaic picture is original or a clever imitation; it is remarkable that Ciampini does not mention it. S. Chrysogonus was a martyr in the great persecution under Diocletian in the beginning of the fourth century, and a warrior, as he is correctly represented. For S. James there is nothing to distinguish which of the two is intended, there is no characteristic mark whether James the greater or the less is intended; the figure has neither the staff or the wallet of the greater, or the fuller's club of the lesser, only the name Jacobus under his feet. In the Middle Ages the artists were generally scrupulous to give each saint his proper emblem. It is a fine mosaic picture, whether it is really of the thirteenth century or not^m.

^m See also Photograph, No. 1860.

MOSAICS IN S. CHRYSOGONUS. XIII CENT.



MOSAICS.

PLATE XV.

FOURTEENTH CENTURY.

S. MARIA MAGGIORE.

MOSAICS.

DESCRIPTION OF PLATE XV.

FOURTEENTH CENTURY.

CHURCH OF S. MARIA MAGGIOREⁿ.

THE MIRACULOUS FALL OF SNOW. On the *loggia*, or outer gallery, over the principal entrance.

This represents the miraculous fall of snow in Rome, in the month of June, according to the legend. The Pope and the Senator, or Mayor of Rome, are said to have had the same dream the same night ;—that there had been a miraculous fall of snow, and just so much of it was left on the ground as would mark out the site for a great church on this commanding height. The two met at the spot the next morning, and compared notes of what each had seen. In this part of the great picture the Saviour and His blessed mother, the Madonna, are shewn, surrounded and enclosed by the same circular nimbus, and sending down the snow from their hands, which is seen falling, and so much lying on the ground, as has been said. The Pope has a measuring-cane in his hand, and his parasol is held over his head ; the Senator is close behind him ; several bishops, with women and children, follow in astonishment. The whole subject occupies a large space ; this is only the last of four compartments, with the end of the inscription only. The compartments are divided by pilasters, ornamented with mosaic, one of which is seen on the left of this compartment. A small circular window, with a quatrefoil in it also covered with mosaic, is visible. This fine mosaic picture is the work of Philip Rossoti, who has marked the date when he began it, 1299, with his name. It was not finished until 1307.

ⁿ See p. 46, and Photograph, No. 1424.

MOSAICS IN S. M. M. XIV CENT.



THE MIRACULOUS CURSE OF THE

MOSAICS.

PLATE XVI.

SIXTEENTH CENTURY.

CHURCH OF ARA CELL.

MOSAICS.

DESCRIPTION OF PLATE XVI.

SIXTEENTH CENTURY.

CHURCH OF ARA CÆLI.

THE MADONNA AND SAINTS, A.D. 1564.

SHE appears to be weeping, and it is called the *Madonna Dolorosa*. This picture is on the tympanum of the side door, on the steps that ascend from the Piazza del Campidoglio°. The mouldings of the arch of the doorway are covered with paintings, of which one inscription gives the date M.D.LXIII. The other is:—

ALEXANDER MATTAETVS FIERI FECIT.

On each side of the Madonna is a saint worshipping; they both have the nimbus, and seem to be armed.

° See Photograph, No. 584.

MOSAIC PICTURES. IN ARA CÆLI, XVI CENT



COVER OF THE BOOK FOR THE MASONIA AND SAINTS A. D. 1564

MOSAICS.

PLATE XVII.

ALTAR, WITH CONFESSIO UNDER IT,
AND CHOIR-SCREEN.

FROM THE CHURCH OF S. CESAREO.

DESCRIPTION OF PLATE XVII.

ALTAR, WITH CONFESSIO UNDER IT,
AND CHOIR-SCREEN.

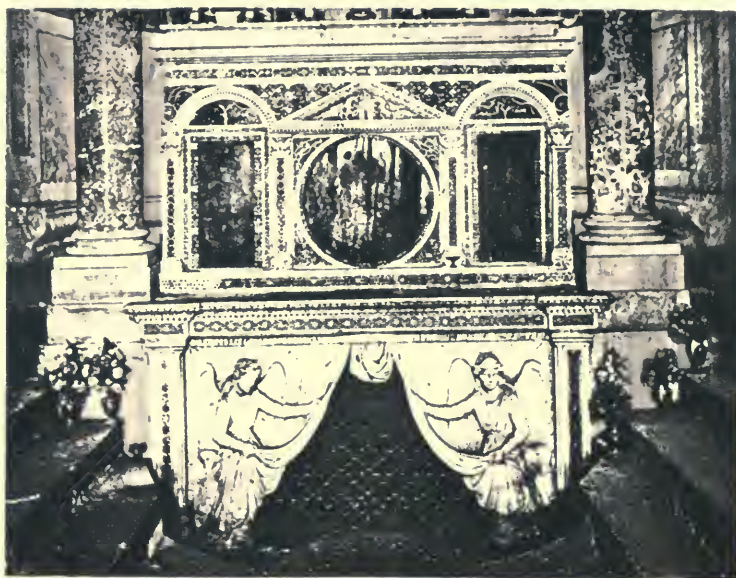
FROM THE CHURCH OF S. CESAREO^p.

THESE are good examples of Cosmati-work. They are built of white marble, with slabs of coloured marble let in, and the panels divided by ribbon-mosaic columns at the angles, with the spiral ribbon-mosaic twisting round them. Under the altar the grating or *grille* of the Confessio is seen, and two angels are holding aside a curtain to exhibit this.

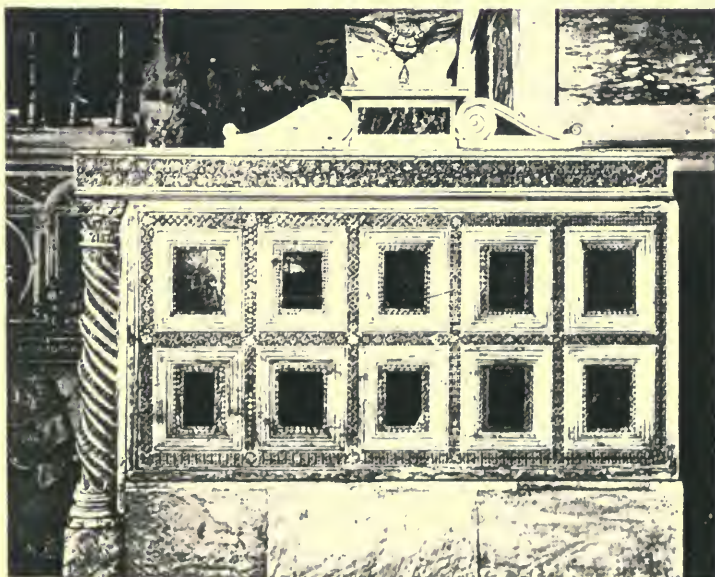
These Confessiones in Rome are seldom earlier than the twelfth century, and are usually only of the same size as the altar above, but they probably represent the ancient crypt or burial-place of the martyrs, whose relics were placed in the Confessio. The earliest Confessio was often a stone coffin, as in the catacomb of S. Priscilla, the earliest Christian altar that is known.

^p See p. 52, and Photograph, No. 1407.

CHURCH AND ALTAR DECORATIONS.



ALTAR WITH CONFESSIO UNDER IT, IN S CESAREO



MOSAICS.

PLATE XVIII.

ALTAR, WITH THE CONFESSIO UNDER IT.

FROM SS. NEREUS AND ACHILLEUS.

DESCRIPTION OF PLATE XVIII.

ALTAR, WITH THE CONFESSIO UNDER IT,

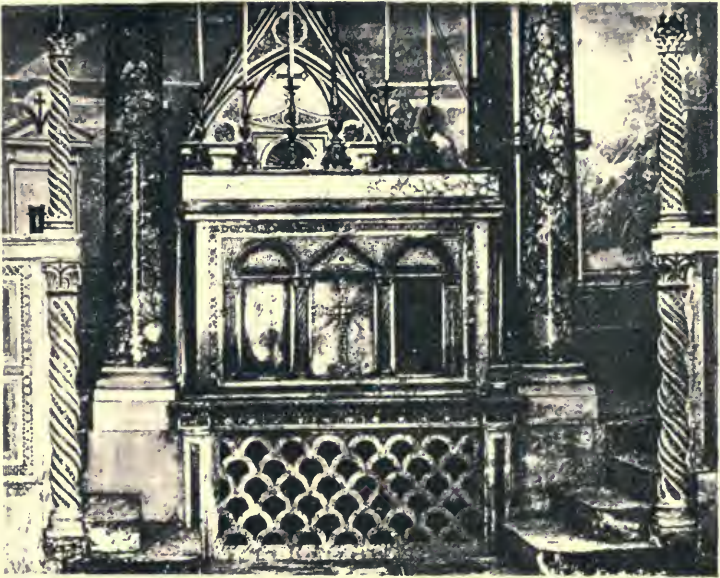
FROM SS. NEREUS AND ACHILLEUS ⁹.

A TALL candlestick, with spiral colonettes on each side, resting on the corner of the low marble screen. The Confessio is different from that in S. Cesareo, and not so elegant. This is only a pierced marble *grille*, or grating for viewing the relics.

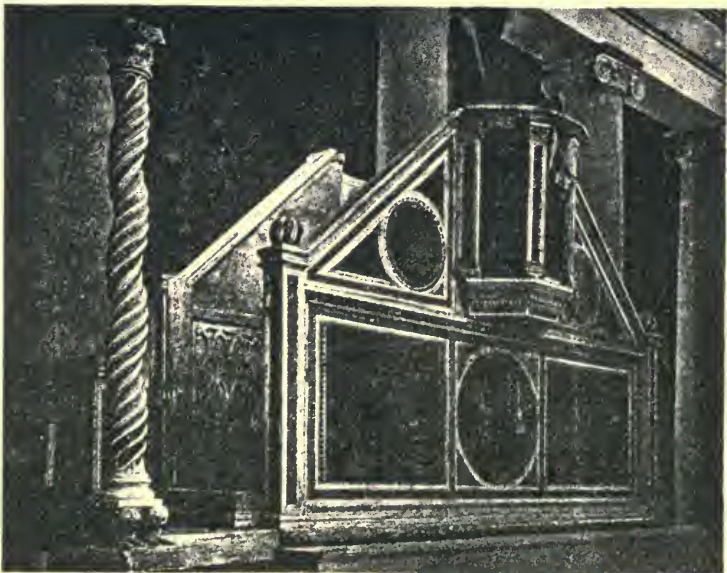
AMBO, OR READING-DESK, with paschal candlestick, in S. Lorenzo f. m. (or outside the walls).

⁹ See p. 51, and Photograph, No. 311.

CHURCH AND ALTAR DECORATIONS.



ALTAR WITH CONFESSIO AND CANDLESTICKS, IN SS. NERO AND ACHILLEO



ALTAAR WITH PASCHAL CAND. ESTICK, IN S. GERARDO

MOSAICS.

PLATE XIX.

CARDINAL'S SEAT.

IN S. CESAREO.

DESCRIPTION OF PLATE XIX.

CARDINAL'S SEAT.

IN S. CESAREO.

THIS Cardinal's or Bishop's seat was made by Cardinal Baronius in the seventeenth century, of old materials, in good imitation of the work of the thirteenth. The crocketed pediment, the steps, and the lions are original work. At the back of the seat, one of the Homilies of S. Gregory is engraved, to commemorate that it was preached in this church^r.

^r See Photograph, No. 1409.

CHURCH AND ALTAR DECORATIONS.



Altar of the Sea, in S. Cesareo.

MOSAICS.

PLATE XX.

PASCHAL CANDLESTICK.

IN S. PAUL'S F. M.

DESCRIPTION OF PLATE XX.

PASCHAL CANDLESTICK.

IN S. PAUL'S^s F. M.

THIS very rich piece of church-furniture, in the form of a pillar-candlestick, covered with ornaments and small groups of figures beautifully carved, has been referred to the tenth century (?), and is one of the richest works of the kind that we have anywhere.

The lowest division of the column (above the base) is ornamented with foliated branches.

The next represents Christ brought before Annas, Malchus prostrate on the ground, and Christ reviled by the soldiers.

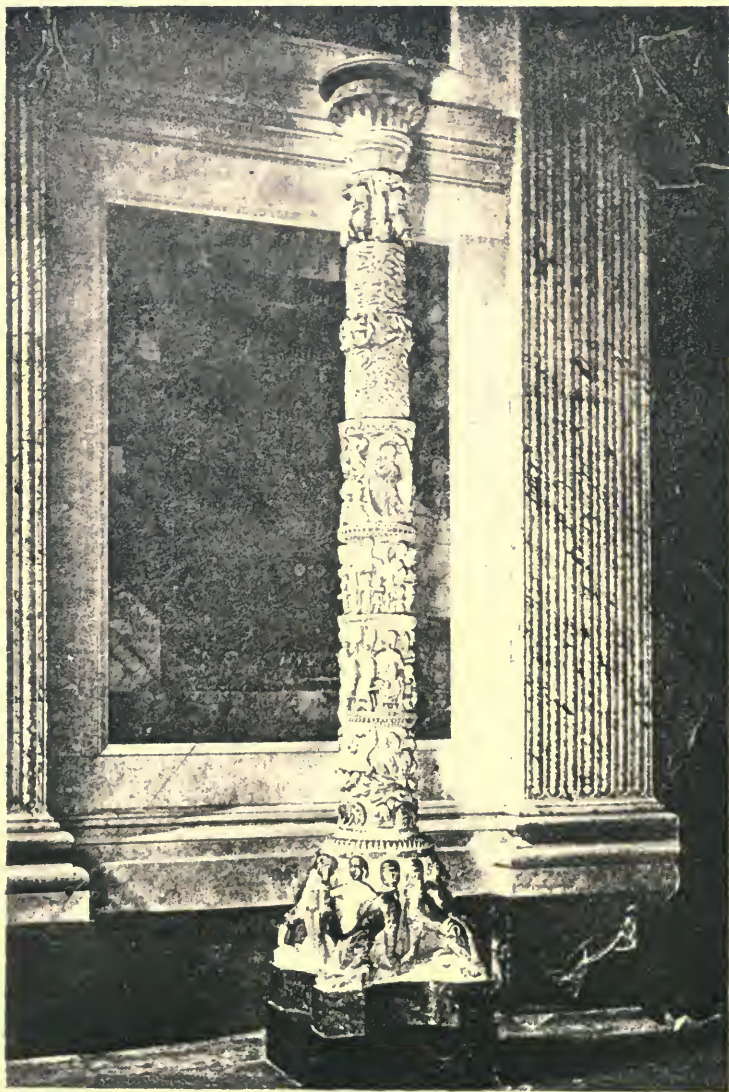
The third division consists of the crucifixion of Christ and the thieves, and Pilate washing his hands.

The fourth, Christ borne up to heaven by angels, seated within an oval aureole.

The two upper divisions of the column are merely ornamented.

^s This is called by a mistake *S. Lorenzo* in the Plate.

CHURCH AND ALTAR DECORATIONS.



PESCHIERE PA. DANTE ICH. M. P. TORRENZO

MEDIÆVAL
CHURCH AND ALTAR DECORATIONS
AND
MOSAIC PICTURES,
IN ROME.

MEDIÆVAL
CHURCH AND ALTAR DECORATIONS
IN ROME,
AND
MOSAIC PICTURES
IN CHRONOLOGICAL ORDER.

BY

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OXFORD:
JAMES PARKER AND CO.
LONDON:
JOHN MURRAY, ALBEMARLE-STREET.
1876.

m/ -

